

SILENT MÖBIUS 2 • ROBOTTECH • JAPANESE SF • NETWORKING

# ANIME UK

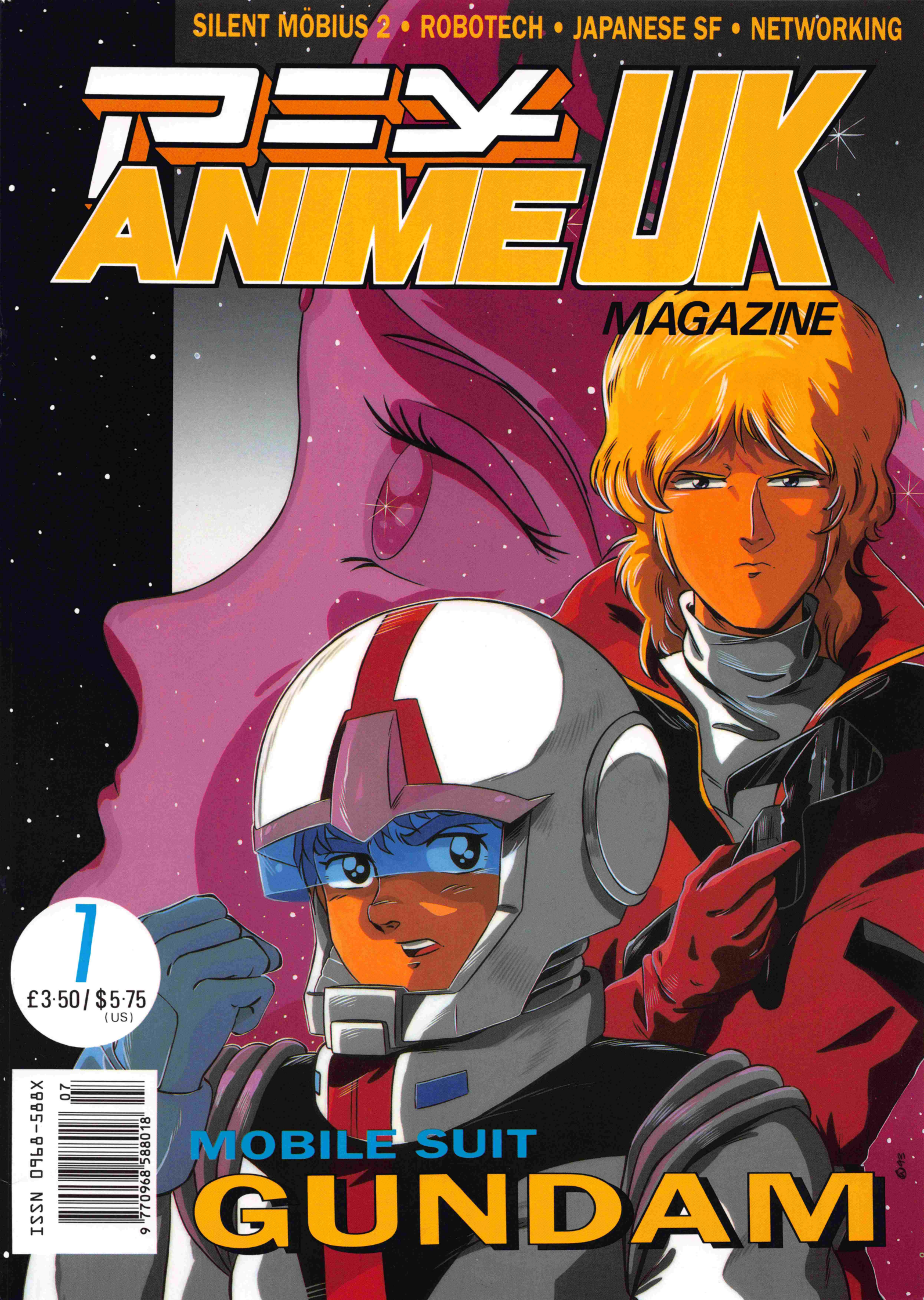
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# GUNDAM





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# ANIME UK MAGAZINE

Front and back cover by Wil Overton

## VOL 2 · NO 2

### EDITOR

**Helen McCarthy**

is trying to work out her talks for AD FILE 3 and wondering why Wil and Steve display so little enthusiasm for subjects like CHAR AZNABLE – HIS GREATEST SHOWER SCENES



### ART and DESIGN

**Wil Overton**

is trying to work out how many seriously cute cels he can buy out of petty cash in the guise of "research material" ("not many" – Peter)



### STAFF ARTIST

**Steve Kyte**

is wondering what's the world record for the number of Japanese robot kits and toys that can be squeezed into a two-bedroomed flat



### PUBLISHER

**Peter Goll**

is wondering how many extra copies he can persuade people to buy if they're signed by the editor and artists at the convention ("not many" – editor and artists)



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### KONNICHIWA!

We may have missed out on the overseas convention circuit last year, but this year more than makes up for it – we're ALL off to sunny California! Steve and I have been invited to be guests at ANIME AMERICA. We'll spend the following week staying with old friends and, we hope, making new ones among the anime fans of America; and then Wil and Peter will join us as guests at ANIME EXPO before we all come back to reality and the print deadline for issue 9.

Before that, of course, there's Britain's very own animefest later this month in Sheffield, and I hope to meet some of you there. If not, there's another chance in October, when conTanimeTed, successor to conTanimeT, will take place in Birmingham

Conventions are, for me, the life and soul of fandom. You can enjoy anime at home on your vcr without ever venturing through your front door; you can write to distant fans and get together with those closer to home; but only at a convention can you all come together for a few glorious hours of total immersion in the shared enjoyment of anime. It's not just seeing the latest stuff flown in from Tokyo, going into a spending frenzy in the dealers' room, sitting in the bar till two in the morning doing anime karaoke, or wandering round the artshow with your mouth hanging open; it's being with people who require no explanations or excuses, who know exactly what you like and why – because they like it too.

I hope we run into each other at a convention sometime.

Yours animatedly

HELEN MCCARTHY  
Editor



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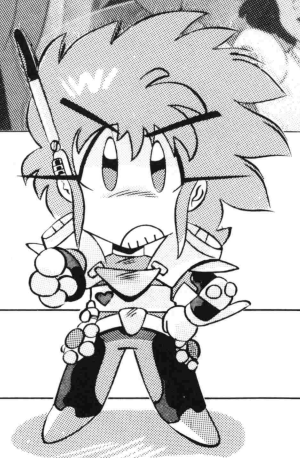
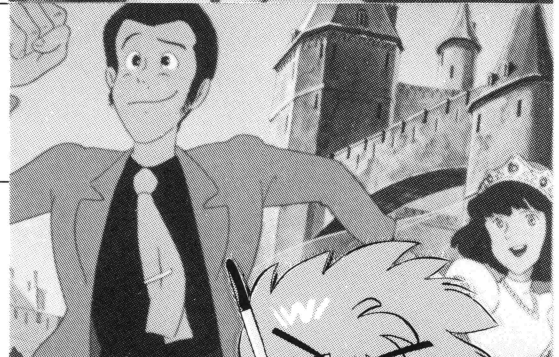
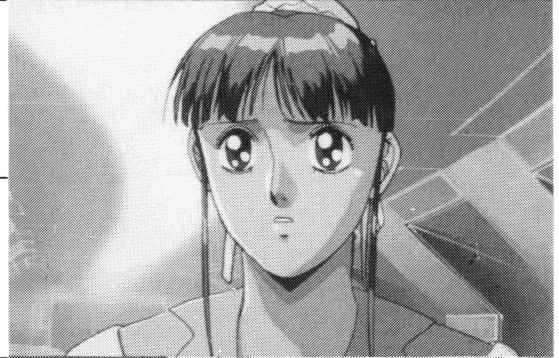
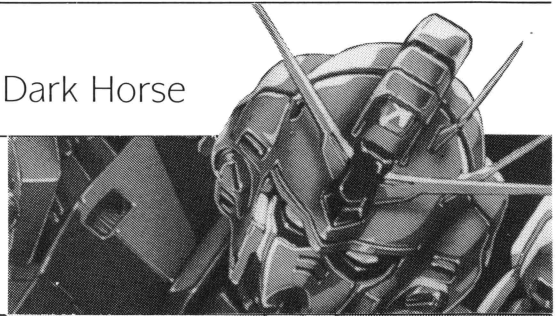
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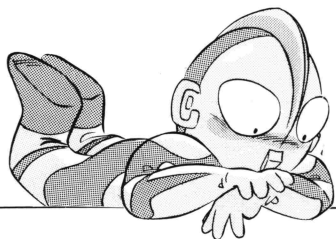
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# NEWSLINE

## GET conTanimeTed!

conTanimeTed, successor to last year's successful convention conTanimeT is to be held once again in the popular New Cobden Hotel, Birmingham. The dates are 22nd to 24th of October 1993 and the Committee is currently finalising its plans and considering whether to allow under-16s to attend, to meet the growing demand from younger fans coming into anime via computer and console games (therefore hiving off the less generally acceptable material to late-night showings). More details can be obtained by sending a stamped self-addressed envelope (or a self-addressed envelope and 2 IRCs for overseas readers) to J. J. Green, 9 Edmund Street, Swindon, Wilts SN1 3JE.

## Toy Fair News

At the British Toy and Hobby Fair at Olympia, anime began to feature for the first time. Hobby giant AMERANG is importing a small range of kits from BANDAI including three TEKKAMAN BLADE robots at £8.99 retail and the MACROSS II VF-255 Valkyrie at £21.99. From IMAI they have a MOSPEDA variable-type bike/robot kit, the LEGIOSS special and the BROWSPERIOR, all

retailing at £19.99. They are also working with BANDAI Japan with a view to bringing in more anime kits, including those from the GUNDAM saga.

Meanwhile toy giant TOMY are bringing in the Z-KNIGHTS, repackaged, recoloured and with a new concept story created specially for the British market, and the BARCODE BATTLERS, similarly redesigned. BANDAI UK, despite the fact that they have links with the biggest anime toy company in Japan, are doing absolutely nothing apart from repackaging of enlarged versions of their ROBO MACHINES from the 70's, under the headline MIGHTY MORPHIN' MACHINES.

## STOP PRESS!!!

First Independent (formerly Vestron Video) have just re-released 'WARRIORS OF THE WIND', the American version of Hayao Miyazaki's 'Nausicaa, of the Valley of the Wind' at a budget price of £5.99!

## ROLEPLAYING CONNECTION UPDATES

From beyond the pond, more gaming delights are winging their way to anime enthusiast roleplayers.....R. Talsorian games promise a new range of MEKTON miniatures from Canadian production

house RAFM, as well as two new MEKTON projects (rumours abound that one of these may be the long-awaited Agol Sourcebook...); Ianus/New Order Publications, home of PROTOCOLTURE ADDICTS, MECHA PRESS and the DREAM POD NINE series of games supplements are working on "several" sourcebooks for R.T.G.'s MEKTON and CYBERPUNK games; Seventh Street Games, home of the MECHA! games system, are due to release COMBAT! soonish, a compatible battlesuit/infantry miniatures rule set. Also on the way is MECHA ACES and the RETURN OF THE QUETZACOATL supplement. The guys at SSG also say a starship combat system may be in the offing, too; FASA's Japanese version of the BATTLETECH rules with mecha designs by Studio (MACROSS) Nue has yet to appear on these shores... we can but hope and wait; Palladium Books, ROBOTECH games masters, have gained the licence to transform MACROSS II into a roleplaying game, compatible with previous ROBOTECH gaming products – look for it this summer. Palladium also plans to produce ROBOTECH and MACROSS II miniatures next year, and hopes are high for more ROBOTECH supplements too.



## V FOR VICTORY V-GUNDAM : THE NEW TV SERIES

Not GUNDAM-X as we were lead to believe in issue 5 but V (Victory) GUNDAM. This new GUNDAM series (due to air on 2nd April) is apparently to be set in UC 0153 or thereabouts, bridging between the events of GUNDAM F91 and Tomino's text story series GAIA GEAR, which was published in NEWTYPE over the last three or four years and has just been released as a "radio drama" on audio cassette. GAIA GEAR is set in UC 0197, a century after GUNDAM RX-93, and centred around the MM ("Man-Machine") GAIA GEAR ALPHA, a kind of cyborg Mobile SUIT that forms a symbiotic relationship with its pilot. From the articles that have already appeared in the Japanese magazines it would seem that the new series is going to be aimed at a somewhat younger audience than usual, maybe reflecting the age of television viewers as opposed to buyers of OAVs. The hero and heroine are only 13 and 11 years old!



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# NEWSLINE

## CITY HUNTER LIVE!!!

A review of Jackie Chan's latest by JIM McLENNAN

There have been various, more or less official attempts to bring anime and manga to life; the only one yet released over here is MUTRONICS, a live-action film based on THE GUYVER. Probably the one with the best chance of following suit is CITY HUNTER, the latest offering from martial arts master Jackie Chan, which was released in Hong Kong at Chinese New Year.

The first thing to say is that there really isn't a great deal of connection between CITY HUNTER the anime character and CITY HUNTER as played by Jackie Chan. They're both called Ryu Saeba and have female sidekicks. That's really about it. Jackie Chan is a lot shorter than you'd visualise Ryu, the infamous hammer wielded by Kaori barely appears. Ryu's lechery is toned down (replaced in part by a lust for food) and even his trusty Mini Cooper is reduced to a cameo role as a result of Jackie's long-term association with Mitsubishi.

Not that there's much driving, as most of the film takes place on a cruise ship where Ryu is hunting the daughter of a Japanese press tycoon (Kimiko Goto) who's left home. Unfortunately, also on the ship are a gang of jewel thieves who plan to strip the passengers of their wealth and throw them to the sharks. This complicates things just a little, as Ryu has to take them on single-handed - well, almost single-handed, there's help from various other passengers, for example the two policewomen with a suitcase full of weapons, and the gambler who can embed playing cards in the foreheads of the opposition. Meanwhile, the hostages have to play cards, with their lives as a stake. You lose, you get shot. You win ... you have another game.

If much of this sounds familiar, it's basically DIE HARD on a boat; in fact DIE HARD 3 WAS to have been set on a boat until Steven Seagal's UNDER SIEGE got there first. But Jackie Chan lightens things up considerably, with his own brand of physical humour that comes somewhere between Buster Keaton and Wile E. Coyote. This is best demonstrated when he gets electrocuted by a STREETFIGHTER 2 game and takes on the personas of the characters from it, complete with their special moves. Jackie Chan executing Chun Li's "spinning dive kick" is a jaw-dropping, hysterically funny experience and the scene is the highlight of the film.

The overall effect is almost a parody of the genre, and is surprisingly light on martial arts, with only a couple of serious fight sequences. To compensate, Jackie bounces around like a rubber ball with an inventiveness that is simultaneously hilarious and painful to watch. Indeed, he broke his ankle while filming a skateboard stunt early in the film, but such a trifling accident only kept him off the set for two weeks.

Admittedly the film may be highly juvenile, but who cares? There's barely a wrong note throughout, and after a couple of so-so movies it seems that Chan may finally have found the right genre to work in. While not an accurate translation of CITY HUNTER, much of the spirit is the same and the style is unashamedly comic-book. Fans of the anime will probably hate it, but for pure entertainment, it's the most enjoyable film I've seen in a long time.

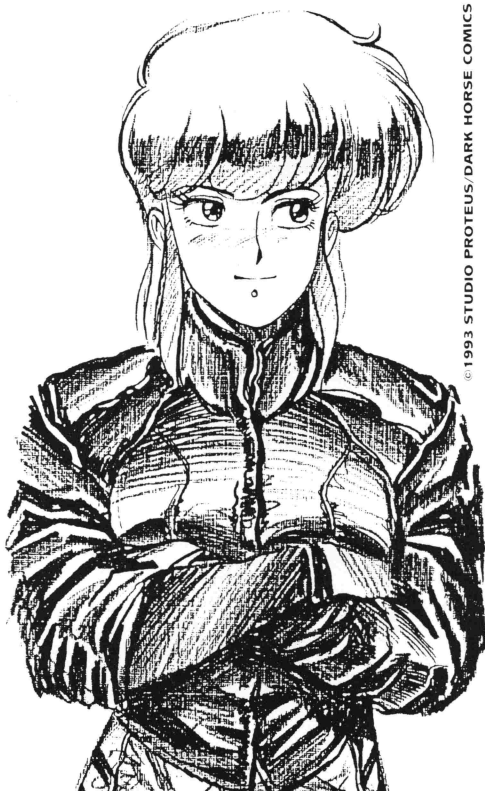
CITY HUNTER dir. Wong Ching, starring Jackie Chan, Kimiko Goto, Wong Chu-Hsien

## A SAD LOSS

We regretfully record the death of veteran director HONDA ISHIRO at the age of 81. Honda-san was co-creator of GODZILLA and directed many of the 'King of the Monsters' adventures.

## DARK HORSE LATEST

The upcoming release of Adam Warren's new DIRTY PAIR adventure and his BUBBLE GUM CRISIS comic from DARK HORSE is already causing a lot of excitement in the comics industry. Here's a sneak preview - more next issue!



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## 3 x 3 EYES - SURPRISE, SURPRISE

Helen McCarthy reviews MANGA VIDEO's April release

My review copy of the latest MANGA VIDEO release 3 x 3 EYES gave me two surprises. The first was that they've released the Carl Macek (STREAMLINE) dub. This isn't mentioned anywhere on the packaging - you don't get confirmation until the end credits roll, when the name that provokes more garlic-and-crosses reaction among anime fans than any other flashes up. The second surprise was that the dub isn't half bad.

Yes, it's very Americanised. Be fair - Macek IS American and is dubbing for his home market, not ours. Yes, the voice artists aren't always the ones I'd have chosen - in particular, a couple of the girls are far too old for their roles, though Pai's teen-voice is very cute, and the trench-coated monster has gone overboard on characterisation and renders himself almost unintelligible. Yes, the translation and vocal timing is a little stilted in places.

All this agreed, the translation is in my opinion very fair to the original. Most of the voice artists put some expression into their work, especially the transvestites in Yakumo's apartment block and the bar where he works part-time. Apart from dropping in the English titles on black screens and chopping the Japanese versions, there doesn't appear to be much editing. The story flows nicely and is pretty close to the manga for the most part. All in all, a most enjoyable release and a hundred per cent improvement on LEGEND OF THE OVERFIEND in most departments. All credit to Carl Macek and STREAMLINE for a job well done, and to MANGA VIDEO for releasing a tape worth adding to your collection.

## MANGA VIDEO RELEASE PLANS

IWC plan a much larger programme of releases in 1993 as a response to the ever-growing popularity of anime in the UK video market. As we go to press they plan to release two or three tapes a month from April to August, and have launched two new labels - ULTRA, for Japanese live-action films, kicking off with the Australian-Japanese co-production of ULTRAMAN (another hackjob from a tv series); and ICA, releasing "Japanese art films" in conjunction with the Institute of Contemporary Arts, with TETSUO as its premiere release. Among the titles planned for release on MANGA VIDEO are VAMPIRE HUNTER D, RG VEDA, HEROIC LEGEND OF ARSLAN, CRYING FREEMAN 1, DOOMED MEGAOPOLIS, CYBER CITY OEDO 808, ULTIMATE TEACHER and BUBBLEGUM CRASH 1.



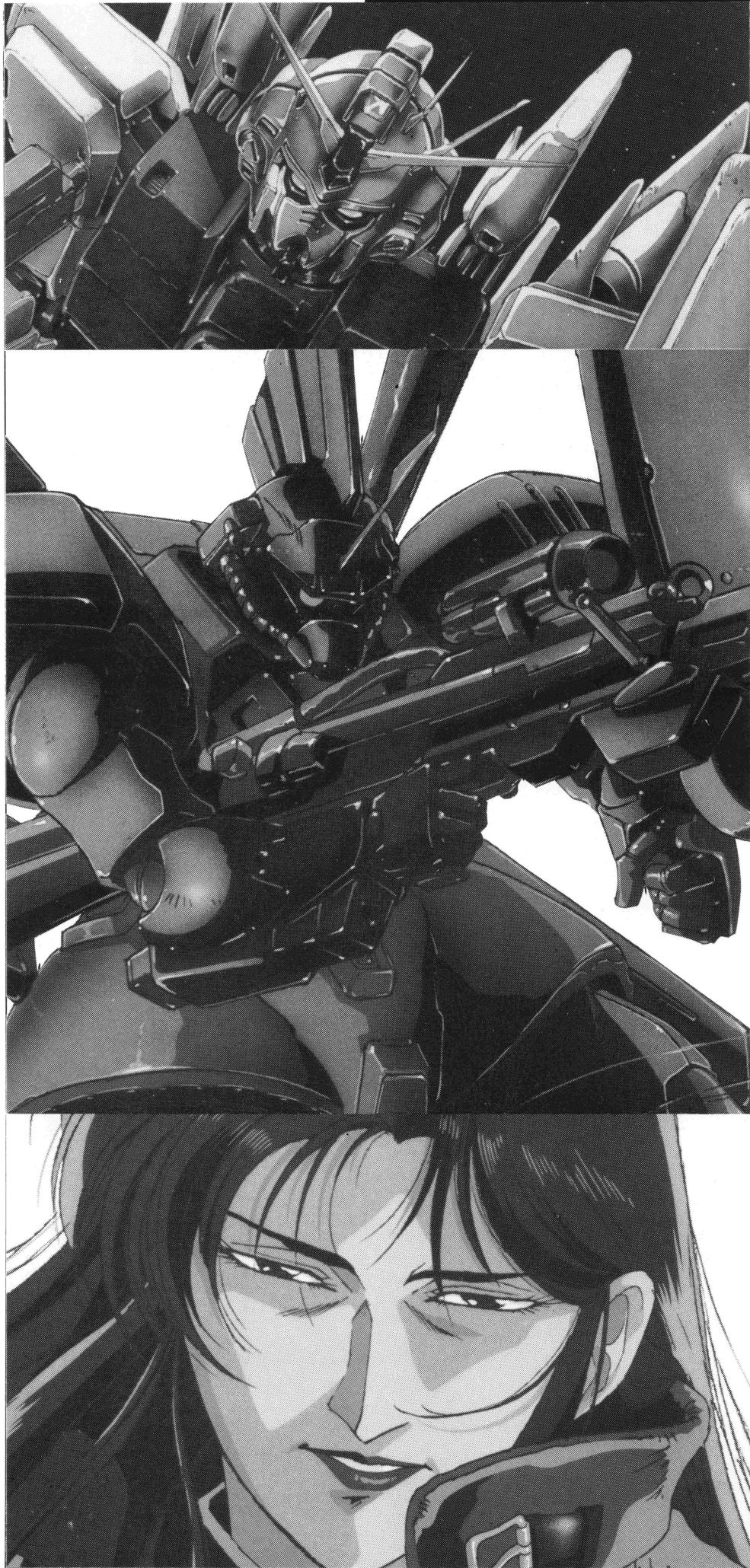
## Living In The Sidereal World

What, exactly, was life like in **GUNDAM** world? The three mainstays of any civilization are the "taboo" topics for polite conversation: religion, sex and politics. To these we may add money or, more correctly, economics. The politics of the **GUNDAM** world are fairly straightforward and center on nationalist or ethnic identity: Earthism, SIDEism, Colonyism, Contra-Earthism, Gaeism, Earthnoid, Spacenoid, Lunarian, Newtype. Some of these political views have overtones of religion, which is just as well, since religion seems to have declined to almost nothing.

Lalor Sun sports a caste mark, which would seem to indicate that she is a Hindu, but what spiritual belief she expresses in the saga is more a reflection of her Newtype perceptions than of any orthodox religion. **ZZ-GUNDAM's** Ilya Passim wears a silver crucifix, but evidences no other outward signs of Christianity or Catholicism and may merely be making a fashion statement. Religion is largely ignored, with one notable exception: the naturalist, agrarian religious commune of Moon Moon (**ZZ-GUNDAM**). Led by the twin sisters Sarasa and Rasara Moon, whose father founded the colony, the "Moonies" (?) are a paradox, in that they live in an artificial habitat in Lunar equatorial orbit on a direct line between Luna and Sol, but reject all electrical machine technology. Their emblem is a Latin cross surmounted by a Lunar crescent. They seem ignorant of the world outside their colony and it's implied that they worship Luna and Sol as gods and Mobile SUITS as angelic or demonic agents.

Moon Moon, like much of **ZZ-GUNDAM**, is more satire or parody than any serious exploration of human nature or extrapolation of a possible future. It's the exception that proves the rule, the rule being that the **GUNDAM** world is a mirror of the contemporary world. What makes **GUNDAM** so realistic and believable is its very familiarity. People behave as we would expect, regardless of the circumstances. The laws of physics may be strained at times, but the laws of human nature are immutable and strictly observed.

The morals and mores of the **GUNDAM** world seem exotic at first glance but, as one explores Japanese culture, one finds that the **GUNDAM** worldview is simply the conventional (for the time that the story in question was written) Japanese worldview, transplanted intact a few million kilometers in space and 145 to 175 years in time. The young heroes all live in







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# GUNDAM

## CENTURY

By Dafydd Neal Dyar

MOBILE SUIT GUNDAM

7

idealized suburban communities; they are all literally the Boy or Girl Next Door and their basic appearance and attitudes are those of the average adolescent. They eat burgers and fries at MacDonald's.

The space colonies, then, are nothing more than sections of suburban Japan rolled up into neat little cylinders and thrown out into space. They seem alien only to the eyes of a foreigner. There is nothing really strange about it, which accounts for much of its popularity at home and, perhaps, for its popularity abroad as well. Every culture that exports its popular entertainment also exports its popular culture to some degree.

Things are sometimes a little **too** familiar. It's hard to believe that social mores and sexual roles would remain so close to ours after so much time, after so many overwhelming events.

The exception to all of the above, the one real difference, is the **economics** of the UNT. **That** aspect of the **GUNDAM** world, and the technology that supports it, really is Science Fiction!



PART  
3

**LIVING WITH GUNDAM • FACT AND FICTION**

## The Turn Of A Friendly CARD

In the first episode of **GUNDAM 0080**, 11-year-old Al Izuruha identifies himself to the SIDE 6 spaceport security monitor by his name and "code" number:

**00039395-MC**. In the second episode, Bernie Wiseman gains entry into the space colony using the name Barta Peterson, code number **PG-40983726**, verified with an iridescent silver 6- by 9-centimeter card. In the third episode, Bernie's confederate Mischa Kaminsky stalls a suspicious cop by pretending to have misplaced the "key card" needed to open a cargo container. In the fourth episode, Al "borrows" Professor Lumomba's key card to get into the UNT Spacy's secret Mobile SUIT hangar. These are all examples of the **Universal Person Code (UPC)** database system and the **Computer Access & Retrieval Device (CARD)** that makes it possible.

The UPC itself is a unique identification number assigned to every human being living or born since UC 0001. Data associated with each UPC is stored on the individual's CARD and in a global database network which can be accessed by the CARD through a standard terminal. This data includes a biometric signature that includes the individual's fingerprints, voiceprint and DNA print and the system will not operate unless the signature matches the biometrics of the user. Since the data are encrypted using this signature as the key, they can't be gold with an overall content of 0.2-karat (.010 fine) gold. The 5-centigram coin is 31.1 grams (1-oz) of Lunar titanium, which has a fixed value 0.17% (1/600th) that of gold or 5% (1/20th) that of silver.

(If this system seems familiar, it's because it was based on the American dollar **circa** January 1934, when Congress passed the Gold Stabilization Act. The UMS coinage corresponds to the American gold eagles; the silver dollar, half-dollar, quarter and dime; the Monel-metal nickel and the copper penny. American gold and silver certificates were once exchangeable for bullion at any mint. The price of gold was fixed at \$35 per ounce troy.)

The coins shown in **GUNDAM 0080** have the denomination stamped on one side in Arabic numerals that fill the available space. In this case, the **haito** is equivalent to the centigram, as the large copper coin bears a "1-h" denomination. The small silver coin bears a man's left profile above a tiny "10-h" denomination, so famous personages as still used on the obverse. They're probably former UNT Secretary-Generals, since national leaders are **passe**.

(There are no dates on these coins, which

makes sense when you consider that they have an intrinsic value that encourages hoarding; the lack of a date would reduce their likelihood of becoming collectible.)

## In Gold We Trust

In the first episode of **Z-GUNDAM**, Camille Vidan rents an elecar simply by inserting a money CARD into a slot on the console. In the fifth episode of **GUNDAM 0080**, Bernard Wiseman receives his change in "credits" (**haito**) and "currency" (**ryutsu**) in the form of a handful of silver- and copper-colored coins. In the eighth episode of **GUNDAM 0083**, Kou Uraki uses his UPC card to rent sex-education manuals from the **Albion's** video library.

These are all examples of the **Universal Monetary System**.

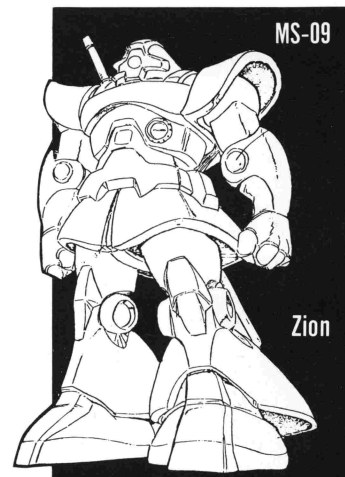
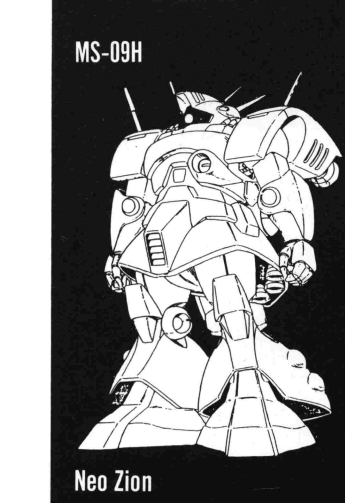
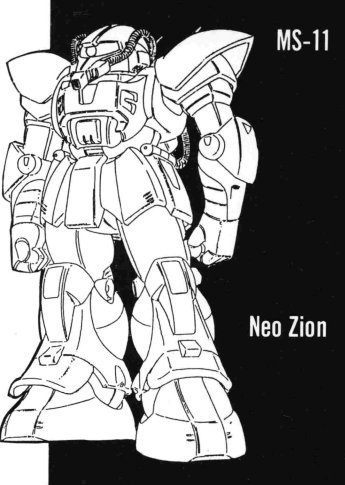
The UMS is a global credit system based on the gold standard, with one credit equal to one "aurogram" (gAu): one gram (31.1 troy ounces) of 24-karat (.999 fine) gold. Credits are normally exchanged electronically via UPC and money CARDS, but cash transactions are still popular, the more so since they cannot be audited or traced through the UPC database. Aurogram bank notes are "goldbacks" — they are literally backed by gold. UMS coinage has an intrinsic value equal to the gAu face value and gAu certificates are exchangeable on demand for the stated value in gold, which is kept on reserve in standardized 15-centimeter (6-inch) by 10-centimeter (5-inch) by 5-centimeter (2-inch) 400-ounce troy (12,440-gram) ingots in subterranean vaults below the UMS Bank in Zurich, Switzerland. There is a 1:1 ratio between the mass of gold in reserve and the total number of gold certificates and electronic credits in circulation, making both inflation and deflation of UMS currency impossible.

(The gold ingots themselves are often exchanged in clandestine transactions where no official record is desired, as when Char Asnavour buys the Axis asteroid from the UNT in **GUNDAM RX-93** and when Kelly Layzner sells out to the Delaz Flotte in the seventh episode of **GUNDAM 0083**.)

"Gold" coinage is minted from **electrum**, a natural alloy of gold and silver with an overall content of 16-karat (.667 fine) gold, in four denominations: 20-gAu (31.1 grams or one troy ounce), 10-gAu (15.55 grams or 0.5-oz), 5-gAu (7.77 grams or 0.25-oz) and 2-gAu (3.11 grams or 0.1-oz). Silver has a value fixed at 3% (1/30th) that of gold and is used for denominations of one gAu and below. A silver aurogram is 31.1 grams (1-oz) of 24-karat (.999 fine)

# MOBILE SUIT GUNDAM MECHA CATALOGUE

This mecha catalogue (which is a continuation of the one started in issue 5) is not intended to be a definitive guide (woe betide anyone who attempts that task) but is merely meant to be a representative sample showing some of the diversity and range of designs created for Mobile Suit Gundam over the years.

 <p>MS-09 Zion</p>	Dom
 <p>MS-09H Neo Zion</p>	Dowadge Special
 <p>MS-11 Neo Zion</p>	Octo-ZAK

Kampter

MS-18E

Zion

MSA-0011

Sentinels

MSM-03/C

Zion

MSM-04

Zion

Superior GUNDAM (VMSAWRS)

Hy-Gog

Akkai

silver, with the half-aurogram, quarter-aurogram and tenth-aurogram coinage in proportional masses. The "centigram" coin is 31.1 grams (1-oz) of **tumbaga**, a bronze-like alloy of copper and accessed without the consent and participation of the individual, safeguarding the system against unauthorized access or corrupt officials. (The **GUNDAM** worldview held that **all** governments are inherently corrupt.) The CARD is a polycarbonate optical memory wafer, keyed to the owner's biometric signature, that serves as a data storage device for all official information relating to that person. One side of the card displays a two-centimeter-square color hologram of the owner along with standard ID information: name, age, dimensions, mass, general description, blood/DNA type, domicile, date of birth and citizenship. The other side of the card is an optical recording surface and computer interface. It can be used as an academic/employment/personal CV, bankbook, ATM cash card, census record, checkbook, credit history, court record, driver's (or any other) license, ID card, medical/dental history, military service record, passport, payroll voucher, police "rap" sheet, purchase receipt, Social Security card, tax record, ticket stub, union card, voter registration or anything else that requires positive personal identification.

(Although the capability is never actually mentioned, I see no reason why the picture on the face of a UPC card couldn't be continually updated from the UPC database with the most current picture on file: the portrait of Dorian Gray in reverse.) In addition to the general-purpose UPC CARD, there are also dedicated or "standalone" CARDS for specific functions. These dedicated CARDS contain no personal data whatsoever, just a biometric signature and data related to their functional area. A "key CARD" is used to activate a lock or other security device keyed to an individual UPC or group of UPCs, identifying the user to the security device, which then operates. A "money CARD" is used to transfer funds electronically, serving the same function as the modern-day cheque, money order or cash card.

These CARDS may be either the "bearer" type, which can be used by anyone, or the "special" type, which are keyed to one or more specific people and must be validated with their UPC CARDS. In extreme instances, a special money or key CARD may require the presence of all members of the key group before it will operate.

## The History Of The GUNDAM World, Revisited

In the beginning, there was Yoshiyuki Tomino. Born in 1941 in Odawara, Japan, he graduated from the Art Department of Nihon University in 1964 and went to work for Mushi Productions as a script writer, producer and director for Osamu Tezuka's **Mighty Atom (AKA Astro Boy)**. He left Mushi Productions in 1967 to work freelance making commercials, but returned in 1970 as a director on three more anime TV series: **Triton Of The Sea** (1972), **Brave Raideen** (1973) and **The Star Of La Seine** (1975). He then wrote and directed two robot series for Nippon Sunrise, **Sunbot 3** (1977) and **Daitan 3** (1978) before creating the **GUNDAM** saga.

**Mobile SUIT GUNDAM** ran from April 1979 to January 1980. It broke away from the standard giant robot fare in that it was the young hero and his personal growth and ideals at the center of the story, not the robot, which was simply a machine like any other, albeit a little more advanced. Rather than the traditional "menace of the week" which the robot hero would overcome with its "invincible" wonder weapon, the conflicts in **GUNDAM** were of a more complex nature. The One Year War was actually World War II translated in time and space. The space battles all paralleled the War in the Pacific; the Terrestrial battles the War in Europe and North Africa. Zion was the Axis power; the UNT the Allied powers. The Solar Ray System or Colony Laser was the A-bomb, only this time the "Nazis" got it first. The MS-06 ZAK-II was the Panzer tank and Zero fighter rolled up into one; the RX-78 GUNDAM the Spitfire and Mustang. The parallels, once cleverly suggested, are now quite explicit.

Some realities were either overlooked or ignored. The One Year War was closer to the great civil wars of Japan's own feudal period than to the global wars of the 20th Century. Much of the drama derived from friends, lovers and relatives on opposite sides of a senseless internecine conflict. There was also a problem with the basic premise that the majority of humanity lived in space, while the privileged few had guardianship of Terra. The scenes of life on Earth show the same ethnic and economic mix as the contemporary mundane world at the time **GUNDAM** was written. Worse yet, the Spacenoid population should reflect a contemporary "Third World" ethnic mix. Far from being

Nordic blondes, the Zion should be Sino-Africans! (The SIDes are subject to high levels of background UV. The Spacenoids would certainly become dark-skinned very quickly, even if they weren't naturally dark-skinned already. Thus, Lalar Sun and her ilk should be the rule, not the exotic exception.)

Certain realities could not be avoided, however. **Anime** existed for one purpose: to sell merchandise, in this case robot toys and models. These were often transformable or recombinant in a variety of ways, to increase the range of saleable product. Tomino introduced the concept of the "core block system" to meet this criterion: the "torso" of the **GUNDAM** separated to become a "core fighter." He used the idea once and thereafter left it to the merchandisers, keeping transformer and "tinkertoy" designs out of the series for awhile at least. Instead, he created multiple versions of each individual **mecha** design – the so-called "Mobile SUIT Variations" – to beef up the product line.

The strategy worked in the long run, as it is now estimated that there are ten **GUNDAM** models for every man, woman and child in Japan. The immediate return was below expectations, however; the original **GUNDAM** series was only marginally successful.

After **GUNDAM**, Tomino went on to create **Legendary God-Giant Ideon**, which ran from May 1980 to January 1981. This series upped the ante on the size of the robot and introduced a cosmic scope, with one of the most controversial denouements in anime history. It was also a step backward, in that the Ideon was a "tinkertoy" giant robot composed of three recombinant **mecha**.

The three **GUNDAM** compilation movies were released in March 1980, July 1981 and May 1982, and, like the American Star Trek TV series, garnered an audience that was larger than when the series was actually on the air. In the wake of this belated success, a new level of realism was added to the "giant robot" genre and the merchandising stakes were raised. Tomino continued to write and direct new series. **Battle Mecha Xabungle** ran from March 1982 to January 1983 and was, for all intents and purposes, a parody of Tomino's own previous work. Here, a giant robot ten times the size of its human pilot became the pilot of another giant robot ten times larger still. To add to the hilarity, the cockpits of these machines

sported steering wheels, gear shifts and bench seats identical to the everyday truck or automobile. Tomino was striking back at a genre that had handcuffed him creatively for far too long and letting the audience in on the joke. It was a success, but already there was clamoring from diehard fans for more of the **GUNDAM** saga.

Tomino had other stories to tell. He produced **Aura Battler Dunbine** for Nippon Sunrise from February 1983 to January 1984, then went over to Tatsunoko to collaborate on **Super Dimensional Cavalry Southern Cross** from February 1984 to January 1985. **Southern Cross** was the anime equivalent of a rock supergroup, a project in which all the "big names" combined talents in a departure from formula on every level. **Mecha** designs were of an unparalleled complexity, harking back to **samurai** armor, while **chara** designs had a Middle European flavor (their personal names were Swiss, combining French and German phonemes). The story was an inversion of the genre cliché, in that it would be the humans who had invaded another solar system and displaced its native population, which now struck back with a vengeance.

**Southern Cross** strayed too far from the old familiar and was a commercial failure. Originally projected at 36 episodes, it was curtailed at 23 episodes with a contrived ending. Tomino went back to Nippon Sunrise, where he worked on **Heavy Metal L. Gaim** from January 1984 to February 1985. Here he introduced the "money CARD" concept and met the up-and-coming Mamoru Nagano.

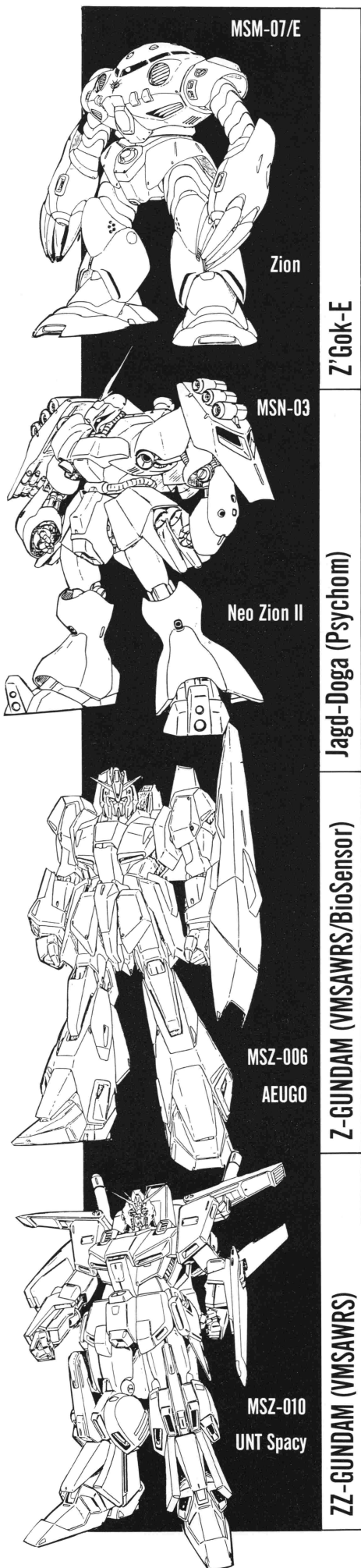
Five years had passed since **GUNDAM** had captured the popular imagination. The success of the Mobile SUIT Variations and other the increasingly vocal interest prompted a long-awaited sequel. **Mobile SUIT Z-GUNDAM** ran from March 1985 to January 1986 and set yet another new standard for the genre. Mamoru Nagano brought his incredible detail to the mecha designs, creating complex new Mobile SUITs that looked more like real machines, while retaining the larger-than-life quality that the genre demanded.

**Z-GUNDAM** was not without its faults, however. Although the characterization and storyline reached new heights of dramatic power and complexity, science took a back seat to art on this one. The writers apparently forgot that the space colonies spun at two RPM, giving them a radial momentum of several hundred

KPH, and had Mobile SUITs landing on and taking off from the outer hull as if it were solid ground. Hulls were holed on a regular basis as an expeditious means of entry, with no regard for the tremendous force of the jet of escaping atmosphere, against which a Mobile SUIT would have to contend. "Realism" triumphed over reality.

Worse, competition in the marketplace had forced Tomino to introduce transforming **mecha** to the saga. Nagano's artistry softened the blow by making the aerodyne form of the "variable" Mobile SUITs abstract (as opposed to the F-14 Tomcat look-alike Fighter mode of the Valkyrie "Veritech" **mecha** in Tatsunoko's *Macross*), but it was still a concession to populism that he felt unnecessary and demeaning.

**Mobile SUIT ZZ-GUNDAM** followed immediately, running from March 1986 to January 1987. By now, Tomino was tired of **GUNDAM**, which was taking all of the time and energy he longed to devote to other projects. He was also unhappy with the decision to make the MSZ-010 ZZ-GUNDAM a "tinkertoy" **mecha** composed of three "core fighters" that transformed into the head, torso and legs of an oversized Mobile SUIT. This was a definite step backward and a pure marketing ploy. Tomino decided to sabotage **GUNDAM** by making it silly, centering the action on a gang of juvenile delinquents. Needless to say, science was completely ignored on this one. Midway through the series, Tomino's integrity reasserted itself and the tone changed dramatically in more ways than one. The Humanity War took on the serious aspect of the One Year War, individuals began to question where their true loyalties lay and the slapstick humor disappeared. As if to signal the change in direction, the campy pop-rock theme song "**Anime Ja Nai**" ("This Isn't Animation") was replaced with the haunting and bittersweet ballad "Silent Voice" (arguably the best theme song in the entire saga). The story kicked into high gear and finished with a bang. **ZZ-GUNDAM** was replaced by **Metal Armor Dragonar**, which ran from February 1987 to January 1988 as Sunrise's only "robot" genre series. Interest in the genre was fading and sales were off across the board. Human interest stories with tragicomic overtones, such as **Orange Road** and **Touch**, were the coming thing. Giant robots were being relegated to parodies like **Project A-Ko**. Fannish interest in the **GUNDAM** saga



Z'Gok-E

Jagd-Doga (Psychom)

Z-GUNDAM (VMSAWRS/BioSensor)

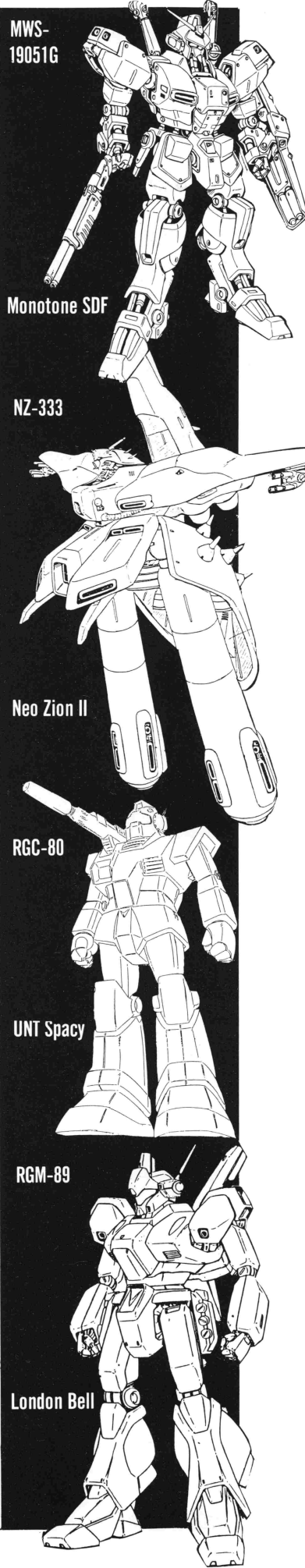
ZZ-GUNDAM (VMSAWRS)

GUNDAM Work Suit

Alpha-Azure (Psychom)

GM-Cannon

Jegan



was still high, however; witness the **GUNDAM Sentinel** side-story series that ran in **Model Graphix** from 1987 to 1988. The story of the Titans revenants who decided to carry on the fight from the rebel asteroid base Pezun and the special UNT force sent to quell them was officially incorporated into the saga by Tomino himself. It would later be rewritten for a different timeframe and added to the **anime** canon.

**GUNDAM RX-93** was released in March 1988 to mark the "Decade of **GUNDAM**" and resolve the Char-Amuro conflict once and for all. Tomino may have hoped that so final an end to the original story would also mark the end of the **GUNDAM** saga itself and free him from his creation, but interest in **GUNDAM** was only revitalized.

The actual **GUNDAM** 10th Anniversary was marked by the six-part OAV series **GUNDAM 0080**, which ran from March to September 1989. It was a radical a departure from the "standard" **GUNDAM** storyline, which had degenerated into retelling after retelling of the original story. The scope was limited for the most part to a single space colony and the lives of three people who were both brought together and torn apart by the war. It may be the most poignant expression of Tomino's views on the senselessness and inevitability of war as has yet appeared but, ironically, it wasn't written by Tomino himself. Hajime Yatate was principal author of the original story and Hiroyuki Yamaga (**Wings Of Honneamise**) did the screenplay. It is second only to **Z-GUNDAM** in depth of characterization and first in overall dramatic impact.

**GUNDAM 0080** also marks the beginning of the "revision" of the **GUNDAM** saga. The original **GUNDAM** series, while advanced for its time, now looks positively cartoonish even in comparison to **ZZ-GUNDAM**, which was initially done for laughs. The **mecha** simply don't stand up to the test of time, especially in comparison to the likes of **Mobile Police Patlabor** and other contemporary robot shows. The merchandisers decided it was time to "update" **GUNDAM** across the board, both to bring it into line with the rest of the saga and make it more competitive in the marketplace.

Haruhiko Mikimoto of **Macross** fame was brought in to do the **chara** designs and make them as lifelike as possible. Yutaka Izubuchi, who'd done the **mecha** designs for **GUNDAM RX-93** and gone on to



# MOBILE SUIT GUNDAM CENTURY

create the **Patlabor** designs, was brought back to update the old **mecha** with assistance from Kunio Okawara of **Macross** fame.

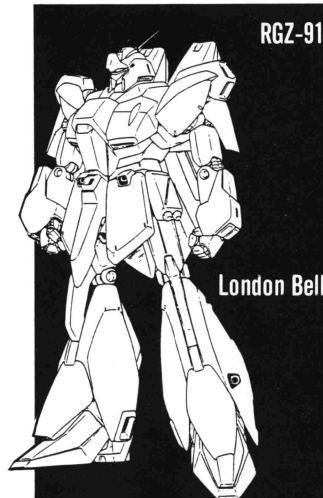
(The **GUNDAM** saga has never been big on background music, but that, too, changed with **GUNDAM 0080**. Megumi Shiina wrote and sang the two beautiful ballads "Reach For The Sky Sometime" and "Distant Memories" as the opening and closing themes.)

Ironically, the updating of the original **GUNDAM** designs in **GUNDAM 0080** makes them more powerful and impressive than their supposed replacements in **Z-GUNDAM**. The RX-78 NT-1 GUNDAM-IV could probably beat the RX-178 GUNDAM Mark-II and possibly even hold its own with the MSZ-006 Z-GUNDAM itself. Revisionism is a vicious circle; once started, where will it ever end?

**GUNDAM F91** was released in April 1991. Tomino was back at the helm and the storyline was back in its same old rut, yet another retelling of the original **GUNDAM** story. This time, it was reduced in scope to a skirmish between two space colonies, one with ambitions of conquest and the other loyal to the UNT. The new **chara** designs by Yoshikazu Yasuhiko (**Arion**, **Crusher Joe** and **Venus Wars**) and new **mecha** designs by Kunio Okawara were not quite enough to haul the story out of its morass of recycled themes and reiterated conflicts. The fans were disappointed. **GUNDAM F91** was supposed to be the "Next Generation" of **GUNDAM**, not a slice of the original story with a new coat of paint.

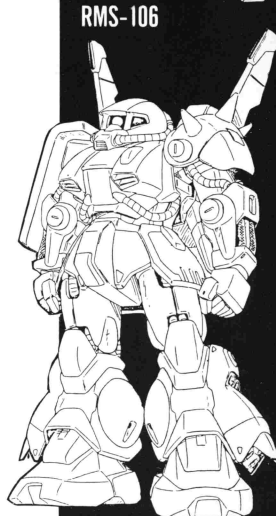
The updating continued in **GUNDAM 0083**, which ran from May 1991 to May 1992. The story was recycled from **GUNDAM Sentinel**, with the Zion renegade Delaz Flotte taking the place of the Titan renegade New Decides and the crew of the MSC-07 Albion standing in for the Sentinel's Taskforce Gamma. Despite expectations to the contrary, however, it somehow all worked.

Kou Uraki was little more than an Amuro Rei clone without the Newtype angle, Hannibal Gato came off as a Char Asnavour wanna-be and Nina Purpleton was little more than a cheerleader and obligatory love interest, but somehow it all came together and made you care. Could it be something as simple as the fresh new **chara** designs by Toshihiro Kawamoto? Or something as subtle as the background and theme music or the wealth of tiny details?



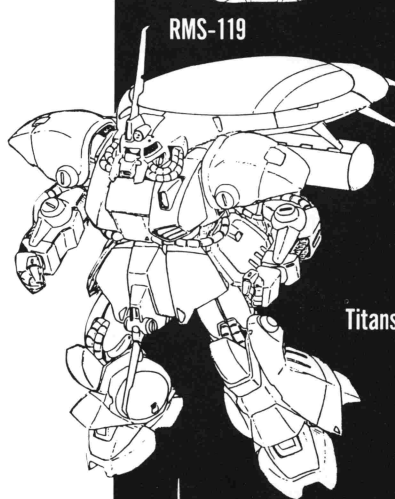
RGZ-91

London Bell



RMS-106

Titans



RMS-119

Titans



RMS-192M

Neo Zion

ReGZ (Refined GUNDAM-Zeta)

Hi Zack

Eye Hi Zack EWAC Type

ZAK Mariner

Maybe it was the **GUNDAM versus GUNDAM** subplot, perhaps it was the way **GUNDAM 0083** bridges from the original **GUNDAM** to **Z-GUNDAM** by giving the impetus to the rise of the EUG (with cameo appearances by Basque Ohm in the third episode and Haman Khan in the eighth) or possibly it was the joy of seeing so much of the original **GUNDAM** redone in realistic and contemporary style, but **GUNDAM 0083** was a welcome addition to the **GUNDAM** saga. It made you wish that Sunrise would simply go back and redo the entire original **GUNDAM** from scratch, which is what they really should've done all along. Better to retell it than to rehash it again. With all the recent renewed interest, perhaps they will.



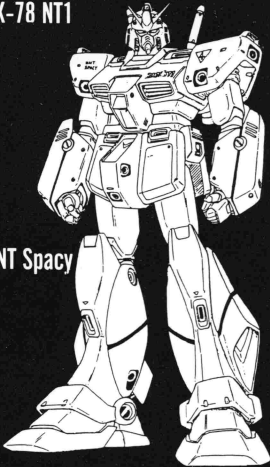
The January 1993 issue of **NEWTYPE** has a four-page article "We want Next GUNDAM" (subtitled "History of GUNDAM 13 years") that chronicles the various series, including Tomino's other **NEWTYPE** print story, **THE FLASH OF HATHAWAY**, which is now officially on the timeline in the UC 0100-6 timeframe, with most of the action in UC 0104-5. The timeline also says that the Crossbone Vanguard was founded in UC 0106 by the Buhho Concern, a corporation founded by Meitzer Ronah's father Charnholst Buhho, who apparently bought the Ronah family name from an impoverished European noble in UC 0068.

The last three episodes of **GUNDAM 0083** add a few items to the timeline. The dropping of the colony on Von Braun was a ploy - as soon as it got into range, Von Braun attacked it with lasers and Cima used the colony's mirrors to deflect the beams into the fusion reactor of a strapped-on apogee motor, which boosted the colony out of Lunar orbit on a collision course with the UNT Spacy HQ at Diablo!

The big finale is a battle between UNT forces led by Colonel Basque Ohm, who try to stop the colony with a giant mirror array on a solar battery satellite, which they use like a colony laser, and a two-way battle between the Cima Fleet, which has broken away from the Delaz Flotte, and the remains of the Delaz Flotte, now led by Hannibal Gato. The UNT wins, barely, after Gato kills Cima and dies in a blaze of glory. The colony is deflected, burning up in the atmosphere, but scaring the populace, and the EUG comes to power. Everyone on the ALBION is co-opted into the Titans, except Kou Uraki and Chuck Keith who were grounded by the new government.

GUNDAM-IV "Alex"

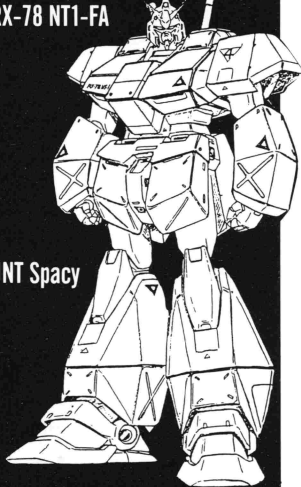
RX-78 NT1



UNT Spacy

Full Armor GUNDAM-IV "Alex"

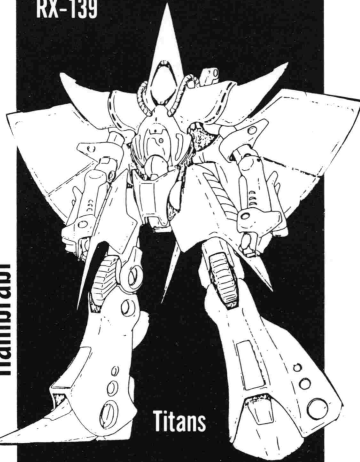
RX-78 NT1-FA



UNT Spacy

Hambrabi

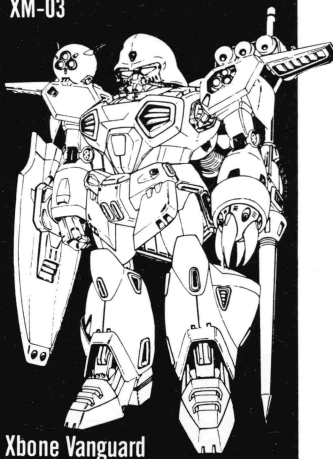
RX-139



Titans

Ebhiru-S

XM-03

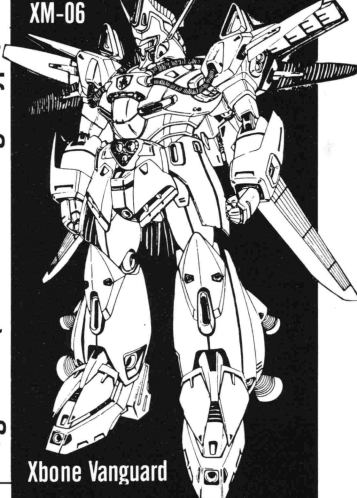


Xbone Vanguard

# GUNDAM MOBILE SUIT EPISODE GUIDE

Daghi-Iris (Annamarie Borgia Type)

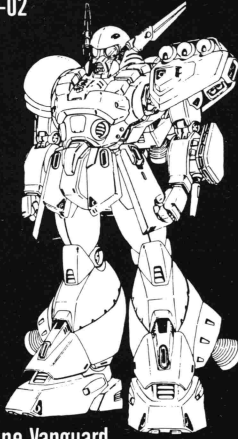
XM-06



Xbone Vanguard

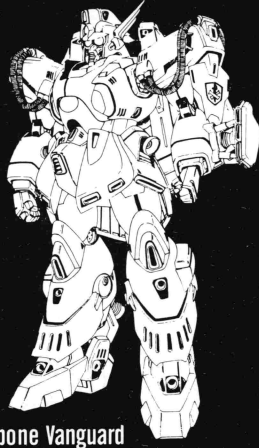
Den'nai-Gei

XM-02



Xbone Vanguard

Berga-Giros (Zabine Chareux Type)



Xbone Vanguard

- #1: GUNDAM Rises From The Ground
- #2: GUNDAM RECEIVES DESTRUCTION ORDERS
- #3: DESTROY THE ENEMY SUPPLY SHIP
- #4: LUNA-2 EVACUATION PLAN
- #5: PLUNGE INTO THE ATMOSPHERE
- #6: GARMA LAUNCHES HIS ASSAULT
- #7: CORE FIGHTER ESCAPE
- #8: BARREN BATTLEFIELD
- #9: GUNDAM, FLY!

- #10: GARMA'S FINAL SALUTE
- #11: ISERINA! TRACES OF LOVE
- #12: ZION MENACE
- #13: MOTHER & SON REUNION
- #14: TIME TO REGROUP
- #15: COCALUS DORN'S ISLAND
- #16: SERA GOES TO BATTLE
- #17: AMURO ESCAPES
- #18: HOT-TEMPERED ATTZAM LEADER
- #19: LAMBDA RAOUL'S SUICIDE ATTACK
- #20: LIFE & DEATH BATTLE FOR WHITE BASE

- #21: FIERCE FIGHTING DEEPENS THE HATRED
- #22: BREAK MARS COUVERT'S BLOCKADE
- #23: THE PLAN TO RESCUE MATILDA
- #24: DOM TRIAD ATTACK
- #25: BLOODY BATTLE OF ODESSA
- #26: RETURN OF CHAR
- #27: A WOMAN SPY INFILTRATES
- #28: THE PACIFIC OCEAN, DYED WITH BLOOD
- #29: DEATH AT DIABLO
- #30: PUNY DEFENSE LINE
- #31: ZANZIBAR PURSUIT
- #32: BREAKTHROUGH OPERATION
- #33: CONSUKON'S ASSAULT
- #34: FATEFUL ENCOUNTER
- #35: THE PLAN TO CAPTURE SOLOMON
- #36: TERRIFYING MOBILE ARMOR BIG-ZAM
- #37: TURNING POINT IN TEXAS
- #38: THE REUNION OF CHAR & SERA
- #39: NEWTYPE CHARLEY BLUE
- #40: LALAR'S ELMETH
- #41: COSMIC RADIANCE
- #42: SPACE FORTRESS A BEAU COUP
- #43: EVACUATION

## MOBILE SUIT Z-GUNDAM Episodes

- #1: BLACK GUNDAM
- #2: DEPARTURE
- #3: IN THE CAPSULE
- #4: EMMA DEFECTS
- #5: FATHER & SON
- #6: AT EARTH'S ATMOSPHERE
- #7: ESCAPE AT SIDE 1
- #8: DARK SIDE OF THE MOON
- #9: NEW BONDS
- #10: REUNION

- #11: PLUNGE INTO ATMOSPHERE
- #12: WINDS OF DIABLO
- #13: SHUTTLE LAUNCH
- #14: AMURO RETURNS
- #15: KATSU JOINS THE BATTLE
- #16: THROUGH THE WHITE MIST
- #17: HONG KONG CITY
- #18: CAPTIVE MIRAI
- #19: CINDERELLA FOUR
- #20: FIERY ESCAPE
- #21: ZETA'S HEARTBEAT
- #22: SCIROCCO'S VISION
- #23: MOON ATTACK
- #24: COUNTERSTROKE
- #25: COLONY FALL DAY
- #26: ZION'S GHOST
- #27: CHAR'S RETURN
- #28: JUPITORIS INFILTRATION
- #29: SIDE TWO CRISIS
- #30: JARED'S SUICIDE ATTACK
- #31: HALF-MOON LOVE
- #32: MYSTERY MOBILE SUITS
- #33: AXIS MESSENGER
- #34: SPACE CALL
- #35: STORM OVER KILIMANJARO
- #36: FOUR TO INFINITY
- #37: DAKAR'S DAY
- #38: LECOEUR'S SIGN
- #39: LAKESIDE
- #40: GRIPS DEBUT
- #41: THE AWAKENING

- #42: GOOD-BYE ROSAMIA
- #43: HAMAN'S SNEER
- #44: THE ZEDAN GATE
- #45: CELESTIAL BODY
- #46: SCIROCCO STEPS FORWARD
- #47: UNIVERSAL MAELSTROM
- #48: FROM ROSAMIA'S HEART
- #49: SCATTERED SOULS
- #50: RUN THROUGH THE COSMOS

## MOBILE SUIT ZZ-GUNDAM Episodes

- #1: PRELUDE
- #2: THE BOYS OF SHANGRI-LA
- #3: KNIGHT OF ENDORA
- #4: MAXIMAL'S FIERY BLOOD
- #5: JUDE'S DETERMINATION
- #6: ZEUSSA ACCEPTANCE
- #7: GAZA'S HONOR
- #8: NEW COMPANIONS
- #9: JUDE OF THE COSMOS
- #10: ADIEU, FA
- #11: CREATE DOUBLE-ZETA!
- #12: ALL'S WELL, THEN LEINA DISAPPEARS!
- #13: FOR LITTLE SISTER
- #14: GHOST COLONY (PART 1)
- #15: GHOST COLONY (PART 2)
- #16: ARGAMA'S NOON BATTLE
- #17: STOLEN BASE! CORE TOP
- #18: HAMAN'S BLACK SHADOW
- #19: PRU & AXIS
- #20: SONGBIRD CECILIA (PART 1)
- #21: SONGBIRD CECILIA (PART 2)
- #22: JUDE GOES ON THE ATTACK
- #23: TO BURN THE EARTH
- #24: SOUTH SEAS PASSION FLOWER
- #25: ROMMEL'S FACE
- #26: MASAI'S SPIRIT
- #27: LEINA'S BLOOD (PART 1)
- #28: LEINA'S BLOOD (PART 2)
- #29: ROUX'S ESCAPE
- #30: BLUE SQUADRON (PART 1)
- #31: BLUE SQUADRON (PART 2)
- #32: EXCESS AT SALT LAKE
- #33: AFTERNOON IN DUBLIN
- #34: CAMILLE'S VOICE
- #35: THE SKY IS FALLING
- #36: PRU-2 OF HEAVY G BASE
- #37: NEAR ARGAMA
- #38: JANRU-FIN
- #39: SARASA RETURNS
- #40: TIGER BALM'S DREAM
- #41: RASARA'S COMMAND
- #42: CORE-3 MAIDEN (PART 1)
- #43: CORE-3 MAIDEN (PART 2)
- #44: EMILY EXPIRES
- #45: BATTLE OF AXIS
- #46: VIBRATION
- #47: FINAL BATTLEFIELD

## MOBILE SUIT GUNDAM 0080: War In The Pocket Episodes

- #1: HOW MANY MILES TO THE BATTLEFIELD?
- #2: REFLECTION IN A CHILD'S BROWN EYES
- #3: AT THE OTHER END OF THE RAINBOW
- #4: OVER THE RIVER AND THROUGH THE WOODS
- #5: SAY IT AIN'T SO, BERNIE!
- #6: WAR IN THE POCKET

## MOBILE SUIT GUNDAM 0083: Stardust Memory Episodes

- #1a (#1): STOLEN GUNDAM
  - #1b (#2): ENDLESS PURSUIT
  - #1c (#3): ALBION TAKES OFF
  - #2a (#4): BATTLE IN THE KALAHARI DESERT
  - #2b (#5): GUNDAM, TO THE SEA OF STARS!
  - #3a (#6): THE WARRIOR OF VON BRAUN
  - #3b (#7): SHINING BLUE FIRE
  - #4a (#8): SECTOR OF CONSPIRACY
  - #4b (#9): THE NIGHTMARE OF SOLOMON
  - #5a (#10): BATTLE ZONE
  - #5b (#11): LA VIENNE ROSE
  - #6a (#12): ★
  - #6b (#13): ★
- ★ At time of writing these titles were unavailable.

## Acronyms &amp; Abbreviations

<b>A-Type</b>	Attack-Type
<b>AEUGO</b>	Anti-Earthist UNT Government Organisation
<b>AGX</b>	Axis Gundam eXperiment
<b>AKA</b>	Also Known As
<b>AMA</b>	Axis Mobile Armor
<b>AMBA</b>	Active Mass Balance Auto Control
<b>AMS</b>	Axis Mobile SUIT
<b>AMX</b>	Axis Mecha eXperimen
<b>APV</b>	All Points Visibility
<b>ASP</b>	Artificially Strengthened Person
<b>Ballute</b>	Balloon-Parachute
<b>BASIC</b>	Business, Arts & Sciences International Common English)
<b>BASIS</b>	Binocular And Stereoscopic Imaging System
<b>BWS</b>	Backpack Weapons System
<b>C</b>	Cargo
<b>CARD</b>	Computer Access & Retrieval Device
<b>CBS</b>	Core Block System
<b>CV</b>	Curriculum Vitae
<b>D-Type</b>	Defense-Type
<b>EFM</b>	Earth Federal Militia
<b>ElecCar</b>	Electric-Car
<b>EMP</b>	Electro-Magnetic Pulse
<b>ESCAPE</b>	Emergency SCAPE
<b>EUG</b>	Earthist UNT Government
<b>F</b>	Formula
<b>FA</b>	Full Armor
<b>Fb</b>	Full Burner/Vernian
<b>FF</b>	Folding (Core) Fighter
<b>FXA</b>	Fighter eXperiment Auxiliary
<b>gAu</b>	Aurogram
<b>GEO</b>	Geosynchronous Earth Orbit
<b>GHQ</b>	General Headquarters
<b>GM</b>	General Model/Mecha
<b>GUNDAM</b>	General Utility Non- Discontinuity Augmented Maneuvering (System)
<b>HLV</b>	Heavy-Lift Launch Vehicle
<b>HEWAT</b>	HEavy Weapons & Armor Type
<b>HS</b>	Hydro-Skeleton
<b>Incom</b>	Instant Communicator
<b>IR</b>	Infra-Red (Light)
<b>L1</b>	Lagrange Point 1
<b>L2</b>	Lagrange Point 2
<b>L3</b>	Lagrange Point 3
<b>L4</b>	Lagrange Point 4
<b>L5</b>	Lagrange Point 5
<b>L-Type</b>	Linear-Type
<b>LRES</b>	Long-Range Escort Starfighter
<b>LST</b>	Landing Ship, Tank
<b>MA</b>	Mobile Armor
<b>Mag-Coat</b>	Magnetic Coating
<b>Mag-Lev</b>	Magnetic Levitation
<b>MAN</b>	Mobile Armor Newtype
<b>MAX</b>	Mobile Armor eXperiment
<b>MG</b>	Mobile Gun-carrier
<b>MHD</b>	MagnetoHydroDynamic (Fusion Reactor)
<b>Mooncrete</b>	Lunar Concrete
<b>MRX</b>	Murasame Robot eXperiment
<b>MS</b>	Mobile SUIT
<b>MSA</b>	Mobile SUIT Anaheim

<b>MSC</b>	Mobile SUIT Carrier
<b>MSM</b>	Mobile SUIT Marine
<b>MSN</b>	Mobile SUIT Newtype
<b>MSZ</b>	Mobile SUIT Zeta
<b>MWS</b>	Monotone Work SUIT
<b>NBC</b>	Nuclear, Biological & Chemical (Weapons)
<b>NEO</b>	Near Earth Orbit
<b>NRX</b>	Newtype Robot eXperiment [Augusta Labs]
<b>NT</b>	New Type
<b>NZ</b>	Neo Zion
<b>ORX</b>	October (Saran) Robot eXperiment [Augusta Labs]
<b>OTV</b>	Orbital Transfer Vehicle
<b>P-Type</b>	Plunge-Type
<b>PF</b>	Perfect Full-armor
<b>PMX</b>	Paptimus (Scirocco) Mecha eXperiment [Jupitoris]
<b>Psychom</b>	Psycho-Communicator
<b>R&amp;D</b>	Research & Development
<b>R&amp;R</b>	Rest & Recreation
<b>ReGZ</b>	Refined GUNDAM-Zeta
<b>RGC</b>	Refined Gun-Cannon
<b>RGM</b>	Refined General Model/Mecha
<b>RMS</b>	Refined Mobile SUIT
<b>RXR</b>	Robot eXperiment Refined
<b>S-Type</b>	Scout-Type
<b>S&amp;D</b>	Search & Destroy
<b>SBS</b>	Solar Battery Satellite
<b>SCAPE</b>	Self-Contained Atmospheric Pressure Ensemble
<b>SDF</b>	Self-Defense Force
<b>SEO</b>	Semisynchronous Earth Orbit
<b>SIDE</b>	Space Island Domestic Envelope
<b>SNRI</b>	Strategic Naval Research Institute
<b>Spacy</b>	Space Army/Navy
<b>SPS</b>	Solar Power Station
<b>STOL</b>	Short Take-Off & Landing
<b>STS</b>	Space Transport System
<b>SUIT</b>	Space Utility Instrument, Tactical [Mobile]
<b>SUIT</b>	Space Utility Instrument, Technical [Petty]
<b>SUIT</b>	Space Utility Instrument, Topical [Pilot]
<b>SUIT</b>	Space Utility Instrument, Tutorial [Junior]
<b>SUIT</b>	Space Utility Instrument, Typical [Normal]
<b>U</b>	Unterzee [Submarine]
<b>UC</b>	Universal Century
<b>UMS</b>	Universal Monetary System
<b>UNT</b>	United Nations of Terra
<b>UPC</b>	Universal Person Code
<b>UTC</b>	Universal Time, Coordinated
<b>UV</b>	Ultra-Violet (Light)
<b>V-Type</b>	Variable-Type
<b>VESPER</b>	Variable-Speed (Beam) Rifle
<b>VMSAWRS</b>	Variable Mobile SUIT And Wave Rider System
<b>VTOL</b>	Vertical Take-Off & Landing
<b>VX</b>	Vehicle eXperiment
<b>Xbone</b>	Crossbone (Vanguard)
<b>XM</b>	Xbone (Vanguard) Model/Mecha
<b>YMS</b>	Yeoman Mobile SUIT
<b>Z</b>	Zeta
<b>ZZ</b>	Double-Zeta
<b>ZAK</b>	Zion Air Kommand

**A Beau Coup**

Zion fortress opposite **SIDE 3 (L2)** composed of two asteroids fused together, scene of the decisive battle that ended the **One Year War** (UC 0080). Renamed **Zedan Gate** by the **Titans** (UC 0085).

**Active Mass Balance Auto**

"Nervous system" of a **Mobile SUIT**; Control (AMBAC) controls equilibrium, speed and locomotion.

**All Points Visibility (APV) Monitor**

360-degree arrangement of view Monitor screens around a **linear seat**, giving the illusion of open space, introduced on RX-178 GUNDAM Mark-II. AKA **All Range Monitor**.

**All Range Monitor**

360-degree arrangement of view screens, giving the illusion of open space, introduced on RX-78 NT-1 GUNDAM-IV. AKA **APV Monitor**.

**Alnico-V**

Permanently magnetic alloy capable of lifting 60 times its own weight, composed of 62% iron in combination with nickel, aluminum, cobalt and copper with a small amount of manganese, silicon and carbon (**Aluminum + Nickel + Cobalt**). Used in **magnetic coatings** and **beam weapons**.

**Amman City**

**UNT** Lunar colony, located in the crater Copernicus at the edge of the Lunar Apennines (10 N/20 W).

**Anaheim Electronics**

Major developer and builder of **Mobile SUITs** based in **SIDE 2 (L4) space colony Sweetwater** and **Von Braun City** (UC 0079-0100). AE became notorious for supplying both sides of a conflict, with no regard for anything but profit. The **GUNDAM** line was its trademark product until **SNRI** developed the Formula line in UC 0120.

**Anorthosite**

Lunar form of feldspar, found primarily in the "highland" areas, from which most of the aluminum and glass for the **space colonies** is extracted. Also used in **Lunar concrete**.

**Antarctica**

**UNT** "neutral ground" for settling international disputes, site of the treaty banning NBC (nuclear, biological or chemical) weapons and protecting transport ships.

**Anti-Earthist UNT Government**

**UNT** faction, led by Brachs Fowler, Organization (AEUGO) opposing the anti-Spacenoid policy of the **Titans** and the **EUG**.

**Antispinward**

Direction corresponding to east in a **space colony**. AKA **spin-minus**.

**Apogee Motors**

Thruster for a **Mobile SUIT** or **starfighter**, using monatomic hydrogen plasma generated by a fusion reactor.

**Artificial Newtype**

Normal human given abilities associated with **Newtype** human through mental reconditioning with psychoactive chemicals. AKA **ASP**. Usually mentally or emotionally unstable.

**Artificially Strengthened Person [ASP]**

**Artificial or enhanced Newtype** produced by **Newtype Research Institute**. Usually mentally or emotionally unstable.

**Augusta Newtype Laboratories**

**Titans**-funded **Mobile SUIT** R&D facility, led by October Saran, developers of the ORX-005 Gaplant, NRX-005 Bound-Dock and NRX-044 Asshmar (UC 0087). Saran later joined **Anaheim Electronics** to work on the ORX-007 GUNDAM Mark-III, ORX-010 GUNDAM Mark-IV, ORX-013 GUNDAM Mark-V and RX-93 Nu-GUNDAM.

**Aurogram (gAu)**

Basic unit of the **universal monetary system**, equal to 1 gram of 24k (.999 fine) gold.

**Axis**

**Zion** asteroid base, originally between **SIDEs 2 & 6 (L4)**, equipped with **apogee motors** to turn it into a mobile HQ. It was used by a Zion faction also called **Axis**, led by Makajara Khan, to flee to the asteroid belt after the **One Year War** (UC 0080). **Axis** returned to L4 and became **Neo Zion** (UC 0087). The asteroid, used as a weapon by **Neo Zion II**, was broken up into a GEO "ring" (UC 0093).



**Backpack Weapons System (BWS)**

Winged backpack incorporating heavy weapon systems such as missiles and **beam** cannons used with **Mobile SUITS** to extend their range or firepower, introduced on FXA-05D Super-GUNDAM (RX-178 GUNDAM Mark-II with **G-Defensor** BWS).

**Balloon-Parachute (Ballute) System**

Hemispherical balloon-like atmospheric re-entry shield deployed in front of a non-**VMSAWRS** **Mobile SUIT**.

**Bansoko**

Adhesive plastic strips and patches used to seal tears in a **normal SUIT** or spacecraft hull. "Bansoko" is Japanese for the Band-Aid sticking plaster, but it's more similar to Scotch tape.

**Base Jobber**

Atmospheric flying platform used to extend the range of a **Mobile SUIT**, introduced on MSA-008 Daisy.

**Beam Bayonet**

Scaled-down **beam saber** use with a **beam** or **linear rifle**, introduced on RX-78 GP02-Fb GUNDAM (UC 0083).

**Beam Javelin**

**Beam saber** mounted on a 20-meter Lunar titanium "staff" to increase range, power and stability.

**Beam Rifle/Pistol/Gun/Cannon**

"Handheld" weapon firing a beam of microscopic **alnico-V** particles accelerated to 90% of light speed by a fusion-driven 1.9-megawatt electromagnetic pulse.

**Beam Saber**

"Handheld" weapon using the same principle as the **beam rifle**, but confining the beam within a 380-kilowatt electromagnetic field, 10 meters long and 25-centimeters wide, introduced on RX-78 GUNDAM.

**Beam Shield**

Megawatt particle beams projected in hexagonal plane to form a 10-meter shield, introduced on XM-01 Den'nan-Zon (UC 0123).

**Beam Tomahawk (Beam-Hawk)**

Successor to the **heat tomahawk**, using **beam saber** technology, introduced on MSN-04 Sazabi.

**Beam Twin-Saber**

Two **beam sabers** butted together to form a 25-meter weapon that can be twirled like a propeller.

**Binocular And Stereoscopic Imaging System (BASIS)**

Binocular **Mobile SUIT** video sensor with a 200-degree field of vision, introduced on RX-78 GUNDAM.

**BioComputer**

Computer linked directly to a **Mobile SUIT** pilot's brain to handle the maneuvering and spatial navigation chores, introduced on F91 GUNDAM (UC 0123).

**BioSensor**

Direct control of a **Mobile SUIT's** maneuvering systems and/or weaponry using **Newtype** energy, used only on MSZ-006 Z-GUNDAM and PMX-003 The "O" (UC 0087).

**BioSoldier**

Artificial or **enhanced Newtype** produced for **Titans** by **Murasame Psychic Institute**. AKA **ASP**. Usually mentally or emotionally unstable.

**Bits**

Remote-controlled beam guns directed by **Newtype** energy, introduced on MAN-08 Elmeth.

**Black Vanguard**

Elite **Crossbone Vanguard** assault squadron, led by Zabine Chareux, distinguished by their all-black **Mobile SUITS** (UC 0123).

**Booster Bed**

Space platform, consisting of two **STS** boosters connected by a frame, used to extend the range of **Mobile SUITS**. Usually launched from the **Von Braun Lunar** mass driver.

**Bug**

Robotic weapon, an explosive spike-edged spinning disc, used by **Crossbone Vanguard** to destroy **Frontier-1** (UC 0123). There are two types: anti-**Mobile SUIT** "parent" bug and anti-personne "child" bug. Released in swarms, the bugs seek and destroy all human life in the target area.

**Bunch**

2-10 **space colonies** in tide-locked mutual orbit within a **SIDE**. This is the "regional" unit of the **Spacenooids**.

**Bunch-30 Incident**

Murder of 36-million people in the New Texas **space colony** in **Bunch-30** of **SIDE 5** (L1) by **Titan** forces reacting to an anti-**EUG** rally (UC 0087). Led to formation of **AEUGO**.

**Business, Arts & Sciences International Common English (BASIC English)**

10,000-word simplified Standard English vocabulary adopted as the official human language by the **UNT** (UC 0001). It was derived from the 850-word system developed by American linguists C.K. Ogden and I.A. Richards (AD 1938).

**Chain Mine**

Whiplike chain of 12 magnetically-coupled limpet mines used to ensnare and disable, introduced on MS-18E Kampfer.

**Cheyenne Mountain**

New **UNT Spacy** GHQ base after the destruction of **Diablo** (UC 0087), located SW of Denver, Colorado.

**Chobham Armor**

Bolt-on armor to increase a **Mobile SUIT's** firepower, used on **HEWAT** and **full armor** type.

**Circumluna**

**Space colony** in Lunar equatorial orbit, tangent to both **L1** & **L2** and between Luna & Sol, inhabited by a naturalist agrarian religious sect led by Sarasa & Rasara Moon (UC 0088). AKA **Moon Moon**.

**Cislunar Space**

Space between Terra and Luna or the Lunar orbit.

**Closed Type**

**Space colony** using Gray "Vivarium" design, 36-km long with light refracted down a translucent central core.

**Club, The**

**UNT Spacy** veterans of the **One Year War** who reunited to oppose the post-War policies of the **EUG** its **Titans** police force (UC 0087).

**Colony Laser**

Former **SIDE 3 (L2) space colony** of Mahal, converted into a solar-powered laser cannon 30-km long and 6-km across by **Zion** (UC 0079). AKA **solar ray system**, it was dismantled under terms of the **Granada Treaty** (UC 0080).

**Colony Management Corporation**

**UNT**-sponsored organization charged with the overall administration of the **space colonies** (UC 0001).

**Colonism**

Philosophy espoused by Zion Zum Deacon that mankind embodies the spirit of Earth and is destined to carry it out into space by way of the **space colonies** (UC 0045). It synthesized **Earthism** & **SIDEism** and later gave way to **Contra-Earthism**.

**Computer Access & Retrieval Device (CARD)**

Solid-state memory wafer and biometric sensor in a 6-cm by 9-cm polycarbonate card. The general-purpose **CARD** is used to validate the owner's **UPC** and transfer credit via the **UMS**. Dedicated **CARDS** may be used for security (**key CARD**) or credit (**money CARD**).

**Contact Line**

Magnetically-coupled phone line used to communicate between two **Mobile SUITS** in the midst of a **Minovsky particle** field.

**Contra-Earthism**

Philosophy espoused by Zion Zum Deacon that mankind's true destiny lies in space and that humanity must leave Terra as a child must leave home (UC 0052). A radical development of **Colonism**. AKA **Contra-Urism**.

**Contra-Urism**

Another name for **Contra-Earthism**, based on the prefix **Ur-** denoting a point of origin.

**Core-3**

**Space colony** fused to the asteroid Cicero and used to move it to **SIDE 3 (L2)** by **Neo Zion** (UC 0089).

**Core Block System (CBS)**

**Starfighter** that folds to form the "core" of a 40-meter **Mobile SUIT**, introduced on RX-78 GUNDAM.

**Core Booster**

**Core fighter** with extended range and firepower.

**Core Base**

**Starfighter** that folds to form the "legs" of a 40-meter **Mobile SUIT**, introduced on (and unique to) MSZ-010 Z-GUNDAM.

**Core Fighter**

The **CBS** in **starfighter** mode.

**Core Top**

**Starfighter** that folds to form the "head" of a 40-meter **Mobile SUIT**, introduced on (and unique to) MSZ-010 Z-GUNDAM.

**Cosmic Babylon**

Military state, led by Meitza Ronah, based in the **SIDE 9 space colony** of **Frontier-3** (UC 0123).

**Crossbone Vanguard**

Military force of **Cosmic Babylon**, led by Caruso Ronah (UC 0123).

**Curriculum Vitae (CV)**

Personal academic, employment and social history recorded on a **UPC CARD**. An abridged version is available to any citizen upon request through the **UPC** database.

**Delaz Flotte**

**Zion** military group, led by Aguilar Delaz, that survived the final battle at **A Beau Coup** and continued fighting for the **Zion** cause in defiance of the **Granada Treaty** (UC 0083).

**Diablo**

**UNT Spacy** GHQ base, located in aeries of artificial caverns beneath the Amazon River Basin, (UC 0070). It was vaporized by the **Titans** with a nuclear self-destruct bomb (UC 0087).

**Dublin**

Secret **UNT** "shadow" headquarters, destroyed with a **space colony** dropped by **Neo Zion** (UC 0088).

**Dummy**

Inflatable life-sized replica **Mobile SUIT** or asteroid used to deceive an enemy.

**Earth Federal Militia (EFM)**

Name given to the **Space Army/Navy** (Spacy) prior to the **One Year War** (UC 0079).

**Earthism**

The belief that Earth is the only true home of mankind and humanity was never meant to live in space (UC 0040). AKA **Urism**. It later gave way to **Gaeaism** (UC 0085).

**Earthist UNT Government (EUG)**

**UNT** faction, led by Jamitov Hyman, that came to power after the **One Year War** espousing a radical brand of **Earthism** called **Gaeaism** (UC0085). Its **Titans** special police force became enforcers for a military dictatorship.

**Earthnoid**

**UNT** citizen or born on Earth.

**Ecliptic Plane**

Plane of the Terrestrial orbit extended to meet the celestial sphere, inclined 23.5 degrees from the equator. It encompasses the entire Terra-Luna system.

**Electric-Car (Elecar)**

An automobile powered by a **fuel cell**, the only personal powered transport allowed in a **space colony**.

**Emergency Self-Contained Atmospheric Pressure Ensemble Package (ESCAPE Pack)**

**Normal SUIT** packed into a 50-cm cube for use in the event of depressurization.

**Enhanced Newtype**

**Newtype** whose natural ability has been boosted by training and/or mental reconditioning with psycho-active chemicals. AKA **ASP**. Usually mentally or emotionally unstable.

**Escape Velocity**

Speed needed to leave orbit: 12 KPS or 43,200 KPH (**Mach-51**) for Earth; 2.5 KPS or 9,000 KPH (**Mach-11**) for Luna.

**Extreme Mobile Space Utility Instrument, Tactical (Extreme Mobile SUIT)**

**Mobile SUIT** designed with optimal mix of weapons, armor & mobility, introduced on MSZ-006 Z-GUNDAM.



# MOBILE SUIT GUNDAM CENTURY

## Farside

The side of Luna that always faces away from Terra.

## Federation, The

Popular appellation for UNT.

## Fifth Luna

Asteroid dropped on UNT GHQ in Lhasa, Tibet by Neo Zion II (UC 0093).

## Fin Funnel

Detachable fins that fold to form funnels, introduced on RX-93 Nu-GUNDAM.

## Flanagan Agency

Zion-sponsored Newtype training facility, led by Anton Flanagan, in neutral SIDE 6 (L4) space colony Baldur Bay. Developers of the Psychom and bits systems.

## Flying Armor

Atmospheric re-entry platform for non-transformable Mobile SUITS. Also used as aerial platform. Superseded by base jobber.

## Frontier-1

Space colony fused to an asteroid in SIDE 9 (L1), destroyed by the Crossbone Vanguard in the first field trial of the bug (UC 0123).

## Frontier-3

Space colony in SIDE 9 (L1), GHQ of Crossbone Vanguard and Cosmic Babylon (UC 0123).

## Frontier-4

Space colony in SIDE 9 (L1), test center for Strategic Naval Research Institute (SNRI) and the first conquest of the Crossbone Vanguard in its expansion of Cosmic Babylon (UC 0123).

## Fuel Cell

Portable power supply that "burns" oxygen and hydrogen to generate 5-10 kW/hrs of electricity and 3 liters of water per hour. The exhaust water may be recycled almost endlessly. Used to power the elec-ar, hydro-skeleton, junior Mobile SUIT, petty Mobile SUIT and other small, mobile systems.

## Full Armor (FA)

Mobile SUIT equipped with the maximum in weapons and armor.

## Full Burner (Fb)

Mobile SUIT equipped with the maximum in apogee motors and vernier jets. AKA Full Vernian.

## Full Vernian (Fb)

Mobile SUIT equipped with the maximum in apogee motors and vernier jets. AKA Full Burner.

## Funnel

Advanced bits-type drones directed by Newtype energy, introduced on AMX-004 Quebeley.

## G-Armor

Armored ground vehicle formed by combining the core base and core top from the MSZ-010 ZZ-GUNDAM with the CBS from the RX-178 GUNDAM Mark-II.

## G-Defensor

Starfighter designed for use as a BWS for a Mobile SUIT.

## G-Fighter

Armored starfighter formed from the core base and core top of the MSZ-010 ZZ-GUNDAM.

## G-Fortress

Alternative "space cruiser" mode of the giant variable Mobile SUIT formed by combining the core base, core fighter and core top, introduced on (and unique to) MSZ-010 ZZ-GUNDAM.

## G-Sky

Alternative G-Fortress formed by combining the core base and core top from the MSZ-010 ZZ-GUNDAM with G-Defensor.

## Gaealism

Extreme form of Earthism holding "Mother Earth" (Gaea) to be a semi-sentient living organism on which all others are in symbiosis. This was perverted by the Titans into a doctrine that Earthnoids are superior to Spacenoids in their "communion" with Gaea.

## General Utility Non-Discontinuity Augmented Maneuvering System (GUNDAM)

First Mobile SUIT developed by the UNT Spacy (UC 0079), upgraded almost continuously thereafter.

## Geosynchronous Earth Orbit (GEO)

36,000-km equatorial orbit, with an orbital period of 24 hours, where the orbiting object is "synchronized" with the terrain directly below.

## GG (2G)

Nerve gas used by Zion during Operation British, which led to the Antarctica Treaty (UC 0079).

## GGG (3G)

Nerve gas used by the Titans on space colonies suspected of AEUGO sympathies, in contravention of the Antarctica Treaty (UC 0087).

## Granada

Zion base in Tsiolkovsky crater (20 S/130 E) on Luna's Farside, site of the treaty ending the One Year War (UC 0079).

## Green Noah-1

SIDE 7 (L3) space colony used by the Titans for the development of RX-178 GUNDAM Mark II (UC 0087).

## Green Noah-2

SIDE 7 (L3) space colony evacuated by the Titans and rebuilt as a second-generation colony laser (UC 0087), in contravention of the Granada Treaty.

## Graps

Second-generation colony laser built by the Titans from Green Noah 2 (UC 0087) in contravention of the Granada Treaty.

## Gundarium & Gundarium-Gamma

Refined Lunar titanium alloys used for Mobile SUIT armor, introduced on RX-78 GUNDAM.

## Heat Serpent

Whiplike electrified cable used to ensnare and disable, introduced on MS-07 Goff.

## Heat Tomahawk (Heat-Hawk)

Precursor of the beam saber, "handheld" axe blades with fusion-heated cutting edges, introduced on MS-06 ZAK-II.

## Heavy Lift Vehicle (HLV)

STS built for massive cargo.

## Heavy Weapons & Armor Type (HEWAT)

Mobile SUIT with heavy-duty weaponry or armor, between the "standard" and "full armor" types.

## Hickory

STS launch site in California allied with The Club against the Titans and EUG (UC 0087).

## Hobby Mobile Space Utility Instrument, Tactical (Hobby Mobile SUIT)

"Vintage" Mobile SUIT that has been either restored, without weaponry, or private civilian use in competitive sport or as a personal status symbol, introduced on RMS-106H Hobby Hizack.

## Humanity War

Genocidal war between Newtype elite of Neo Zion and humanity at large (UC 0088).

## Hydro-Skeleton (HS)

Hydraulic mechanical exoskeleton, powered by a fuel cell, used for civilian industry, maintenance and construction; a precursor of the Mobile SUIT superseded by the petty Mobile SUIT.

## Hyper-Bazooka

700mm "handheld" rocket launcher, typically with 4-round magazine. Also, megawatt "handheld" mega-particle cannon used by an extreme Mobile SUIT.

## Hyper-Hammer

5-ton spiked Gundarium sphere on a 20-meter chain with a grapnel at the other end, used to ensnare or maul. May have vernier jets for remote directional control.

## Hypersonic

5 times the speed of sound or faster: 1.2 KPS or 4,270 KPH (Mach 5).

## Ilmenite

Magnetic mineral composed of titanium and iron oxides (FeTiO<sub>3</sub>) found in the Lunar "highland" areas, from which Lunar titanium, Alnico V and oxygen are extracted.

## Instant-Communicator (Incom) System

Improved Psychom and bits system, introduced on MSA-0011 S-GUNDAM.

## Junior Mobile Space Utility Instrument, Tutorial (Junior Mobile SUIT)

1:4 scale (4-5 meters) fuel cell-powered Mobile SUIT used for training and competitive sports, completely anthropomorphic but otherwise limited.

## Jupiteris

Asteroid mining, refinery and factory ship commanded by Paptimus Scirocco (UC 0087). With the raw materials in a single asteroid, it could produce a complete Mobile SUIT within 24 hours. Scirocco designed and built unique, custom Mobile SUITs for the Titans.

## Key Computer Access & Retrieval device (Key CARD)

Dedicated, "standalone" CARD used to activate a security lock keyed to a UPC or group of UPCs.

## Konpei Island

UNT Spacy name for captured Zion asteroid base Solomon after the One Year War (UC 0079). It was almost destroyed, along with a large percentage of the UNT Spacy fleet, by the Delaz Flotte's Operation Stardust (UC 0083).

## KREEP

Unique Lunar rock, found primarily in the "lowland" areas, with a high percentage of radioactive elements. (Kallium [Potassium] + Rare Earth Elements + Phosphorus)

## Lagrange Points (L1-L5)

Discovered in AD 1772 by J.L. Lagrange, the 5 "libration" points where the Terra-Luna gravitational fields balance, allowing stable zones in which space colonies can maintain a permanent orbit.

## Landing Ship, Tank (LST)

Zion transatmospheric amphibious assault ship, which can operate on land and in the sea, air or space.

## Laser Torch

Space colony construction tool, also used as a makeshift weapon.

## La Vienne Rose

Mobile spaceship repair dock, 500m across, built by the UNT (UC 0083) and later commandeered by AEUGO (UC 0087).

## Libot

Capitol space colony of Riah in SIDE 6 (L4). Scene of the "War In The Pocket" between UNT Spacy G-4 Test Squadron and Zion Cyclops Commando Team (UC 0079-0080).

## Lift-Grip

Handholds on a conveyor-belt, used to facilitate travel through high-traffic areas in zero-G.

## Line Gun

Handheld pneumatic pistol firing an adhesive-tipped line from a reel within the handle, used to traverse open spaces in zero-G.

## Linear Car

Airtight mag-lev tram car for travel along the outer hull of a space colony, analogous to an underground railway.

## Linear Railgun/Rifle

"Handheld" projectile weapon firing 90-120mm mag-coated depleted-uranium & osmium slugs propelled by fusion-driven electromagnetic pulse.

## Linear Seat

The control system of a Mobile SUIT, including life support, hand/foot controls, targeting and ejection, introduced on RX-78 NT-1 GUNDAM (UC 0079).

## London Bell

UNT Special Force, based in SIDE 1 (L5) space colony of Londonium, led by Amuro Rei, organized to neutralize Neo Zion II terrorists and death squads (UC 0093).

## Londonium

Space colony in SIDE 1 (L5), GHQ for London Bell (UC 0093).

**Long Range Escort Starfighter (LRES)**

**Core booster** equipped with strap-on external fuel tanks.

**Luna-2**

Former asteroid Juno, moved into **L3** (UC 0035-0045), 250-km across, it is 1/16th (0.0716%) the mass of Luna and supplied most of the ferrous alloys used to build the **space colonies**.

**Lunar Concrete (Mooncrete)**

Powdered alumina, silica, lime, iron oxide and magnesia made from Lunar **anorthosite**, stronger and lighter than its Terrestrial counterpart, used to build the **space colonies**.

**Lunar Titanium**

Unique titanium alloy found only on Luna, used for **Mobile SUIT** armor, introduced on MS-05 ZAK prototype (UC 0075).

**Lunarian**

Lunar citizen or born in Luna.

**Lunation**

Lunar synodic month, the period of 29 days, 12 hours, 44 minutes & 2.8 seconds between two new moons.

**Mach**

Multiple of the speed of sound. Mach-1 = 845 KPH.

**Magnetic Coating (Mag-Coat)**

Magnetic surface that allows for near-frictionless joints.

**Magnetic Levitation (Mag-Lev) System**

Superconductive magnetic rail that supports a **linear car** in a frictionless coupling.

**Magnetohydrodynamic (MHD) Fusion Reactor**

Monatomic hydrogen plasma in a toroidal magnetic field, used to power the **Mobile SUIT** and all of its beam weaponry. AKA **tokamak**.

**Mahal**

Third-largest **space colony** in **SIDE 3 (L2)**, it was evacuated and converted into the **Colony Laser** (UC 0079).

**Mass Driver**

Giant **linear railgun** used to accelerate **booster beds** to **orbital** or **escape velocity** from the surface of Luna.

**Mega-Particle Cannon**

Ship-based gigawatt **beam** weapon.

**Minovsky Craft**

Uses **Minovsky effect** to "refract" gravity for lift and propulsion, introduced on MRX-009 Psycho-GUNDAM.

**Minovsky Effect**

Suppression of electromagnetic radiation that occurs in a field of **Minovsky particles**. Used to neutralize radar and radio, shield and contain fusion reactions and propel **Minovsky craft**.

**Minovsky Particle**

Discovered in UC 0065 by Y.T. Minovsky, subatomic particles that absorb electromagnetic radiation in the longer wavelengths. They block all radio, radar and infra-red signals, but not visible light or lasers.

**Minovsky-Type Power Plant**

Small, portable **MHD** fusion reactor using **Minovsky effect** as radiation shield and containment (UC 0070).

**Missile Lance**

15- to 20-meter "handheld" weapon combining aspects of **beam javelin** and **hyper-bazooka**, introduced on XM-01 Den'nan Zon (UC 0123).

**Mobile Armor (MA)**

Non-anthropomorphic variant of the **Mobile SUIT**, usually having more range, speed or firepower than a comparable **Mobile SUIT**.

**Mobile Gun-Carrier (MG)**

Six-legged "spider tank" battle mecha used prior to the **One Year War**, obsolete by the **Mobile SUIT**.

**Mobile Space Utility Instrument, Tactical (Mobile SUIT) (MS)**

Anthropomorphic battle mecha, generally 16-20 meters tall (10:1 ratio to human scale), armed with **beam** and **linear** weaponry and powered by **MHD** fusion generators.

**Mobile Space Utility Instrument, Tactical, (Mobile SUIT Carrier) (MSC)**

Space battle cruiser designed to carry, launch and recover **Mobile SUITs** using a hangar bay and catapult, analogous to a naval aircraft carrier.

**Mobile Computer Access & Retrieval Device (Money CARD)**

Dedicated, "standalone" **CARD** used to transfer **UMS** credits to or from a particular **UPC**.

**Mono-Eye**

Monocular **Mobile SUIT** video sensor with a 270-degree field of vision, introduced on the MS-05 ZAK.

**Moon Moon**

**Space colony** in Lunar equatorial orbit, tangent to both **L1 & L2** and between Luna & Sol, inhabited by a naturalist agrarian religious sect led by Sarasa & Rasara Moon (UC 0088). AKA **Circumluna**.

**Murasame Psychic Institute**

**Titans** institution, led by Gotaro Murasame, established to create and train **ASP** Newtype warriors. Developer of the MRX-009 & MRX-010 Psycho GUNDAM Mark I & II.

**Near Earth Orbit (NEO)**

500-2,000 km polar orbit, inclined 65-115 degrees, with a period of 100 minutes, in which space vehicles "park" pending transfer to **GEO** or **SEO** "standard" orbits.

**Nearside**

The side of Luna that always faces toward Terra.

**Neo Zion**

Restored **Zion** Archduchy, led by Haman Khan, acting as Regent for Dagan Zavi's young granddaughter Minerva Zavi (UC 0088).

**Neo Zion II**

Remnants of **Neo Zion** after the **Humanity War**, now led by Zion Zum Deacon's son, Caspar Lem Deacon, AKA Char Asnavour and Quattro Virginia (UC 0093).

**New Decides**

**Titans** military group, led by Tosh Cray, that survived **Operation Maelstrom** and continued fighting **AEUGO** and the **UNT** (UC 0088).

**New Hong Kong**

Asian commercial center allied with **AEUGO** against the **Titans** and **EUG** (UC 0087).

**New Texas**

**SIDE 5 (L1)** space colony, site of the **Bunch-30 Incident** (UC 0087).

**Newtype**

Next level in human evolution, characterized by heightened mental awareness, genius-level aptitudes and/or paranormal abilities.

**Newtype Research Institute (NRI)**

**Neo Zion II** institution, led by Nanai Miguel, established to locate, train and develop **Newtype** warriors. It's labs also produce **ASP** Newtypes, including the first enhanced **artificial Newtype**.

**Normal Space Utility Instrument, Typical (Normal SUIT)**

Common name for the Self-Contained Atmospheric Pressure Ensemble (SCAPE) worn in space or other hostile environments.

**One Year War**

War between **Zion** and the **UNT** for control of space (UC 0079-0080). 3.5 billion people, a third of the total 11-billion population, died in the first two weeks.

**Open Type**

**Space colony** using "O'Neill Cylinder" design, 63-km long with three mirrors reflecting light into the colony through three longitudinal window panels.

**Operation Apollo**

**Titan** plan to conquer Luna, ending in the occupation of **Von Braun** and an attempt to drop a **space colony** onto **Granada**. It was deflected by an **AEUGO** task force led by Emma Sheen (UC 0087).

**Operation British**

**Zion** attack on **SIDES 1 (L5), 2 (L4) & 4 (L5)** at the outset of the **One Year War** (UC 0079). A dead **space colony** was pushed out of orbit to crash on **Diablo**, but it missed and destroyed Sydney.

**Operation Maelstrom**

**AEUGO** and **Axis** combined assault on Grips, resulting in the capture of the **colony laser** and formal **UNT** recognition of **Neo Zion** (UC 0088).

**Operation Odessa**

**UNT Spacy** counter offensive to free Europe from **Zion** (UC 0079).

**Operation Star-1**

Final **UNT** assault on **Zion** at the end of the **One Year War** (UC 0079).

**Operation Stardust**

**Delaz Flotte** plan, led by Hannibal Gato, to destroy the **UNT Spacy** fleet at **Konpei Island** with a nuclear missile and divert a **space colony** onto a collision course with **Von Braun** (UC 0083).

**Orbital Transfer Vehicle (OTV)**

A space vehicle that travels from **NEO** to **GEO/SEO** to Lunar orbit and back again with no re-entry or landing capability.

**Orbital Velocity**

Speed needed to reach orbit: 7.8 KPS or 28,000 KPH (**Mach-33**) for Earth; 1.6 KPS or 5,760 KPH (**Mach-7**) for Luna.

**Owl-Eye**

Binocular **Mobile SUIT** video sensor with a 200-degree field of vision, capable of scanning in frequencies beyond those of visible light, introduced on XM-01 Den'nan-Zon.



## GLOSSARY

**Panzer Faust**

Rocket-propelled grenade launcher, introduced on MS-06FZ ZAK-II.

**Petty Mobile Space Utility Instrument, Technical (Petty Mobile SUIT)**

1:6 to 1:2 scale (3-10 meter) **fuel cell**-powered **Mobile SUIT** used for civilian industry, construction, maintenance or (with low-grade weaponry) civil defense; usually has "waldo" manipulators instead of fully-anthropomorphic limbs. Superseded the **hydro-skeleton**.

**Pezun**

**Titans** asteroid base opposite **SIDE 5 (L1)** that refused to acknowledge defeat in **Operation Maelstrom** and became a sanctuary and GHQ for the **New Decides** (UC 0088).

**Pilot Space Utility Instrument, Topical (Pilot SUIT)**

**Normal SUIT** for aerospace pilots, stripped of long-term life-support and reinforced against prolonged or extreme acceleration.

**Project V**

**UNT** crash R&D project to develop its own **Mobile SUIT**, the RX-78 GUNDAM (UC 0078).

**Psycho-Communicator (Psychom) System**

Direct control of weapons and/or maneuvering systems by **Newtype** energy, introduced on MAN-08 Elmeth (UC 0079).

**PsychoFrame System**

Advanced **Psychom** system where the entire **Mobile SUIT** frame resonates on **Newtype** energy, introduced on RX-93 Nu-GUNDAM (UC 0093).

**Raum**

Former space colony in **SIDE 5 (L1)**, site of the first major **Zion** victory over the **UNT Spacy** (i.e., the capture of General Reville) of the **One Year War** (UC 0079).

**Riah**

**SIDE 6 (L4)** government, led by Rank Kyrprodon, that remained strictly neutral throughout the **One Year War** (UC 0079).

**Sea of Sydney**

Semicircular bay 500-km across, the largest manmade landmark on Earth, created when a **space colony** fell on Sydney, Australia, during **Operation British** (UC 0079).

**Semisynchronous Earth Orbit (SEO)**

20,000-km polar orbit, inclined 63-65 degrees, with an orbital period of 12 hours, where the orbiting object traces a sine-wave path over the terrain below.

**Sentinel**

**UNT** Special Force organized in four Task Forces (Alpha, Beta, Gamma & Delta) to seek and destroy the **New Decides** (UC 0087-0089).

**Shackle**

**Magnetic/mechanical coupling** used to secure a **Mobile SUIT**.

**Shadeward**

Direction corresponding to south in a **space colony**.

**Shoal Zone**

Asteroid belt around **Luna-2** in **L3**, heavily fortified by the **UNT Spacy** (UC 0079).

**Shock Balloon**

Inflatable air-bag that fills the cockpit of a **Mobile SUIT** to protect the pilot during a collision or other impact.

**SIDEism**

Belief that mankind's destiny lies in space. It refutes **Earthism**.

**Signal Bullet**

Laser-directed message capsule used to communicate through a **Minovsky particle** field.

**Solar Battery Satellite (SBS)**

50-gigawatt/hour photovoltaic power converters in GEO that transmit electric power to Terra via microwave or laser beams. 10-km long, they're often used as way stations for

travel to and from the **space colonies**. The laser and microwave beams were used as anti-spacecraft weapons against **AEUGO** by the **Titans** (UC 0087).

**Solar Cell**

Portable photovoltaic power converter generating 1- to 5-kilowatt/hour.

**Solar Power Station**

1-gigawatt/hour photovoltaic power converters, deployed in 72-unit circular arrays about a **space colony**.

**Solar Ray System**

Original **Zion** terminology for the **colony laser**.

**Solomon**

**Zion** asteroid fortress between **SIDEs 1 & 4 (L5)**, scene of several battles near the end of the **One Year War** (UC 0079). It was renamed **Konpei Island** by the **UNT Spacy** (UC 0080).

**Space Army/Navy (Spacy)**

**UNT** space military forces after the **One Year War** (UC 0079). Formerly called the **Earth Federal Militia** (EFM).

**Space Colony or Space Island**

Cylindrical space habitats, 36- to 63-km long by 6.3-km across, each with an average population of 36,000,000 in civic centers separated by landscaped park land. This is the provincial unit of the **Spacenoids**.

**Space Island Domestic Envelope (SIDE)**

Group of 5-10 **bunches** (10-100 **space colonies**) in mutual orbit within a **Lagrange point**, national unit of the **Spacenoids**. **SIDEs 1 & 4** are at **L5**, **SIDEs 2 & 6** at **L4**, **SIDE 3** at **L2**, **SIDE 5** at **L1** and **SIDE 7** at **L3** (UC 0079). Extended with **SIDE 8** at **L2**, **SIDE 9** at **L1** and **SIDE 10** at **L3** (UC 0123).

**Space Transportation System (STS)**

Technical name for the common "space shuttle" orbiter.

**Spacenoïd**

Citizen of a **space colony** or born in space.

**Spin-Minus**

Direction corresponding to east in a **space colony**. AKA **antispinward**.

**Spin-Plus**

Direction corresponding to west in a **space colony**. AKA **spinward**.

**Spinward**

Direction corresponding to west in a **space colony**. AKA **spin-plus**.

**Starfighter**

Transatmospheric fighter plane capable of orbital flight and re-entry.

**Strategic Naval Research Institute (SNRI)**

**UNT**-sponsored **Mobile SUIT** R&D facility based in **SIDE 9 (L1)** space colony of **Frontier-4** (UC 0123). Developers of the Formula-series **Mobile Suits**.

**Sunward**

Direction corresponding to north in a **space colony**.

**Sweetwater**

**Space colony** in **SIDE 2 (L4)**, R&D facility for **Anaheim Electronics** (UC 0079-0100).

**Titans**

**UNT** Special Police Force, led by Basque Ohm, originally organized to seek and destroy remnants of the **Delaz Flotte** which later grew to dominate the **EUG** with its extreme militancy (UC 0085).

**Tokamakokamak**

Monatomic hydrogen plasma in a toroidal magnetic field, used to power the **Mobile SUIT** and all of its beam weaponry. AKA **MHD fusion reactor**.

**Transfer Orbit**

**Highly elliptical orbit** by which an **OTV** moves from **NEO** to **GEO/SEO** to Lunar orbit and back again.

**United Nations of Terra (UNT)**

Federal government of Earth. The **UNT** General Assembly met in Lhasa, Tibet, until **Neo Zion II** destroyed it with **5th Luna** (UC 0093). The **UNT** Deliberative Assembly meets in Dakar, Senegal. AKA **Earthist UNT Government** (**EUG**) and Federation.

**Universal Century (UC)**

New official calendar adopted as mankind moved out into space. (UC 0001 = AD 2045)

**Universal Monetary System (UMS)**

Global credit system, based on the gold standard, with 1 credit equal to 1 **aurogram**. The physical gold reserve is in Zurich, Switzerland. Coordinated with the **UPC** database, **UMS** credits are transferred via **UPC CARD** or **money CARD**.

**Universal Person Code (UPC)**

Unique identification number assigned to every human being living or born since UC 0001, stored in a global database network and safeguarded from unauthorized access and abuse by corrupt officials by a foolproof encryption system.

**Universal Person Code Computer Access & Retrieval Device (UPC CARD)**

**CARD** containing the owner's **UPC** database and biometrics. It can be used for anything involving positive personal identification. Also used as a **key CARD** or **money CARD**.

**Universal Time, Coordinated (UTC)**

Greenwich Mean Time adjusted to the Terrestrial equator, used as the official time in the space colonies and Luna.

**Urism**

Another name for **Earthism**, based on the prefix Ur- denoting a point of origin.

**Variable Mobile SUIT And Wave Rider System (YMSAWRS)**

Transformable between **Mobile SUIT** and **starfighter/re-entry** vehicle modes, introduced on PMX-000 Messala.

**Variable-Speed Rifle (VESPER)**

**Advanced beam rifle** powered directly from the central core of a **Mobile SUIT**, introduced on F91 GUNDAM.

**Vernier Jet**

Directional nozzle for an **apogee motor**.

**Von Braun City**

**UNT** Lunar colony located in the Cayley crater (4 N/15 E), near Tranquility Base. GHQ for **Anaheim Electronics** (UC 0079-0100).

**Vulcan Gun Pod System**

Dual 60-mm autocannon mounted on either side of the head of a **Mobile SUIT** in tandem with the video sensors, introduced on RX-78 GUNDAM (UC 0079).

**Wave Rider**

The **starfighter/re-entry** vehicle mode of a variable **Mobile SUIT**.

**Year 60 Project**

**UNT Spacy** plan to build up its spaceborne forces, beginning with the militarization and hardening of **Luna-2** (UC 0060).

**Year 70 Project**

**UNT** reaction to the expansion of **Zion**, beginning a second wave of **space colony** construction using the **open-type** design and further military buildup (UC 0070).

**Zedan Gate**

**Titan** name for **A Beau Coup** (UC 0085). It was split in two by **Axis** during **Operation Maelstrom** (UC 0087).

**Zeravi Library**

Most comprehensive **Spacenoïd** library, in **SIDE 7 (L3)**.

**Zeta**

Classification prefix indicating an **extreme Mobile SUIT**.

**Zion**

**SIDE 3 (L2) space colony** founded by **Zion Zum Deacon** (UC 0052) and declared an independent People's Space Republic with Deacon as Chairman (UC 0062). It became a fascist Archduchy, led by **Dagan Zavi**, upon Deacon's death (UC 0068). A **Zion Republic**, led by **Garcia Vajaro**, was established under the terms of the **Granada Treaty** following the **One Year War** (UC 0080). The **Zion Archduchy** was later restored as **Neo Zion** (UC 0088) and **Neo Zion II** (UC 0093).

**Zion Air Kommand (ZAK)**

**Zion** military forces, led by the **Zavi** dynasty. Also, first **Mobile SUIT**, developed by **ZAK** (UC 0075) and named with their acronym.



By Peter Evans and Will Overton



Sunrise over a city, incredibly well animated. So well done that you would be forgiven for assuming it was real.

A woman places flowers at the point where her mother was killed, she still does not understand. A blonde police woman hands her a book, it is from Katsumi Liqueur's father, G'igelf.

The airport, passengers for The Lost City please check-in now. Katsumi is not happy when she finds that her ID has been cancelled and she cannot leave the country. On leaving the airport, she sees two of the AMP women, Kiddy Phenil and Nami Yamigumo, they do not know why their boss did it, they advise Katsumi to ask. Nami apologises but Katsumi does not hear as she gets in a taxi (I want one of those police spinners!)

Spurious Thud 1, to be explained later.

Two policemen admire a woman in the station, one of them is Roy De Vice, doubtless we shall learn more about him later. Where is the woman going? To the AMP. Rally Cheyenne is trying to recruit Katsumi into the AMP, but she is decidedly unwilling. Kiddy and Nami arrive just in time to see Katsumi storm out, they ask why.

Spurious Thud 2.

An old man and a blonde girl are playing chess in an old house overlooking a bridge.

A young girl with a balloon is trying to get her mother to do something. Katsumi watches while waiting for the lights to change at a street crossing. It starts to rain. She walks into a kissaten (coffee shop) and orders American coffee, watching the real fish in the huge tank behind the bar. She is thinking sad thoughts about her mother. The two men sitting at the back leave, as they pass Katsumi, they grab her case and run for it. Katsumi realises and gives chase, she bumps into a young woman with light brown hair, apologising and running on. The young woman sees a flash of both herself and the other in some kind of uniform. She is startled.

Kiddy and Nami have caught the thieves. Nami tells Katsumi that she should not be out in the rain. An un-voice growls at Katsumi, only she can hear it. Kiddy and Nami are suddenly on the alert as the voice tells Katsumi to see the power it has. It then causes a car crash into the building overhead, causing much pain and injury. Kiddy runs to an injured woman. Katsumi stares in horror, she saw the woman earlier at the crossing. The woman is more worried about her daughter than herself, Kiddy tells her to hang on.



ambulances are coming. Katsumi sees the cute rabbit shaped balloon, it is trapped by a pile of concrete. As she watches, it floats free, rising high into the sky. This upsets Katsumi terribly and she runs away into the rain.

Spurious Thud 3.

The young woman and the old man are talking about the rain. They look out at the bridge.

Katsumi collapses in the rain, more worried about her mother than herself, not exactly a safe thing to do in Neo-Tokyo. She remembers something about herself and her mother when she was little, they are looking at a bridge. Katsumi wakes up in a pink bed and purple lingerie. Where am I? she wonders. A cute girl, not old enough to be a woman, steps out of the shower. She makes coffee and asks if she is all right. Katsumi finally asks the girl her name, Yuki Saiko, and thanks her for rescuing her from the rain. Yuki is really desperate to please.



Something is happening near the derelict bridge. Rally, with Lebia driving, is on her way towards it when something forces the air-limousine down. It crashes on the derelict side. A Lucifer Hawk shows up. It has caused the crash. Rally is not pleased with it, and who can blame her, they are arrogant and extremely ugly! Katsumi is lying awake, but Yuki is sound asleep on the couch. She looks at her father's book. What did her father do to the city, where is that place in the recurring dream?

The Lucifer Hawks are annoying Rally, who uses her own special brand of power to protect both herself and Lebia. The Lucifer Hawk laughs at Rally and leaves.

Katsumi is about to sneak out when Yuki wakes up. She persuades Katsumi to wait and they go out for breakfast. Yuki asks about the pendant, it was Katsumi's father's. Katsumi leaves Yuki behind. Kiddy and Nami are watching from their spinner nearby, they take off and follow. Yuki

follows Katsumi discreetly, they get on a subway train (very realistic, about 'crowded'). When Yuki gets off to follow Katsumi, she realises that she is spotted. Katsumi tells her to stop following her. Poor Yuki is very distressed, she admits: "Katsumi wa, atashi no daisuki!" Then she bursts into tears.

The police station, AMP. Where is Katsumi? Who is that girl? The police computers identify her as Yuki Saiko, but when they try to find out more about her, they find that her files are locked. Learning only that she is something called the 'Iper Project'. Rally knows something about this.

Katsumi and Yuki are in a park near the derelict bridge. Katsumi asks if it is really safe here? Yuki says that it is, she comes here all the time. She does not know anything about her parents, but she likes this place. They share a joke, Katsumi suddenly realises that the bridge is the one from the dream. She runs off, looking for the same view, she climbs a long hill.



The old man wins the game of chess. It is nearly time.

Spurious Thud 4.

An old house on top of the hill, Yuki catches up and asks why. Katsumi mentions the dream. The name plate near the door says Hazuki, Fuyuka Hazuki, Katsumi's mother. Yuki does not like the house, she knows something bad will happen. Katsumi tells her that it's nonsense, this is her mother's house. She goes in.

Spurious Thud 5.

Katsumi wanders around, the place is long unused. She finds a room she recognises. There is a photo of her mother, a book and a letter to her mother, Fuyuka, from her father, Gigelf. It's the girl, and she's not touching the floor. She says something along the lines of "Hi, I'm a demon, I've come to avenge what your father did." (a sort of twist on the old familiar - You killed my father and

now you must pay.) Katsumi does something very silly, and takes off the pendant. The cute girl transforms in a proper Lucifer Hawk. Outside, Yuki watches the spinner land. Kiddy runs in, using the subtle door opening technique, she pulverises it, but Katsumi has disappeared, they are too late. Yuki picks up the pendant.

Mobilise the AMP! Well...something nasty is bound to happen sooner or later...

Katsumi wakes up on the bridge. It is rather more alive than bridges are supposed to be. It is the old man. Another grisly transformation later, he is the senior Lucifer Hawk. Katsumi is in big trouble. The Lucifer Hawks are more than a little annoyed when Kiddy blasts one, standing on a spinner piloted by Nami. Yuki shows up in a regular police spinner, much to Katsumi's surprise. They flee the area.

From the AMP headquarters, Lebia destroys the bridge. Aren't SOLS wonderful! (Satellite Orbiting Laser)

Katsumi asks Yuki why she rescued her. Yuki replies that Katsumi is her first friend. Their spinner crashes, helped by a Lucifer Hawk. It is very annoyed, and its mood is not helped by Kiddy and Nami crashing their spinner into it. Kiddy just does not know when to quit. She gets an arm lopped off and she is still fighting. The Lucifer Hawk that used to be the girl, assimilates the body of the other Hawk into itself, rendering both Nami and Kiddy temporarily out of the game. Yuki begs the Lucifer Hawk not to take Katsumi away from her. Katsumi wonders why everyone is trying to help her. Finally she realises and it is time to toast that Lucifer Hawk! (Yes, the 15' high one!) Katsumi to full power! The Hawk dissolves messily. The Lucifer Hawk is no more. Katsumi finally realises that she is a witch. Break to Katsumi getting dressed. I love that uniform, and what man wouldn't. Katsumi in a police miniskirt! The AMP is ready to go! Ghostbusters just can't compete.

And there it is, the eagerly awaited follow-up to what must surely be one of the most popular anime films of the last few years. Unfortunately I suspect to many it will seem a very disappointing one, but are they and the rest of us missing something?

When the first Silent Mobius movie appeared in theatres in 1991 (as part of a triple bill called 'Neo') the Japanese had already had experience of the Attacked Mystification Police Department. They had been reading Kia Asamiya's manga for quite a while and were more than familiar with the characters and situations within the Silent Mobius universe. When the anime appeared there was no need to explain just who was who, just why these 6 women, who seemed to be members of the police were investigating slimy monsters instead of the more usual criminal types and just why the film seemed to slip into flashback for almost the entire story.

It just goes to show the strength and coverage of manga in Japan that you can make a film for an audience that doesn't require you to spend half your story explaining how everyone is doing what they're doing and how they're doing it because everyone already knows. We, over here in the West sometimes have a little more trouble. At least with Silent Mobius 1 you could, with a little thought, get along with the story quite nicely, in Silent Mobius 2 things get a little harder.

Starting off without any warning by going straight into the past again (the first film brought you back to the present at the end) we're once again back with Katsumi Liqueur who still doesn't want anything to do with the AMP or the fact that she seems to have had a witch for a mother and has inherited some rather strange attributes. Of course we know she eventually does join up (this IS a flashback) so at first glance it would seem that this second movie is really just a re-hash of the first. Well, maybe re-hash is too harsh a word, the story does advance somewhat by the appearance of Yuki Saiko as a mysterious girl who befriends Katsumi and who we also know is going to end up an AMP member. The relationship between Katsumi's parents isn't really explored so in the end what we're left with is the second episode of "how Katsumi Liqueur joins the AMPD". This isn't a stand alone film in its own right and an understanding of both its predecessor and Silent Mobius in general is essential if it's going to make any sense. This reliance on familiarity is something that we don't usually get in the West, especially in a theatrical release, and so can be somewhat confusing to anyone who comes across the anime without ever seeing the preceding manga. Many people who have only come across Masamune Shirow's 'Dominion' in its anime form, as many in England have through Island

World, may have been confused by its seeming lack of a real conclusion, whereas in Japan, the anime is in fact a prequel to the manga (which had already been published). This in essence is what Silent Mobius The Motion Picture 1 & 2 are. A prequel to a story that already exists. Fortunately, by the end both Katsumi and Yuki are AMPD members and the third film (yes, it does say 'to be continued') should hopefully be a self contained story in its own right. Before then though we'll have the chance to see the girls in action for real with the 50 minute Silent Mobius - Side Story which is live action! Just how they've managed to find actresses with legs twice as long as their bodies remains to be seen.

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Unavoidably, the world of science fiction is dominated by the English language. Despite this, Japan has played an integral role in SF, as a consumer, contributor and even inspiration. Manga and anime especially have contributed greatly to the genre, with far-ranging implications that have only become obvious in recent years.

The era began with SF inspired by the war. To many, Japan was still the enemy, and many writers remained skeptical about the race that had bombed Pearl Harbour. Robert Heinlein's 'SIXTH COLUMN' (1941) portrayed a successful Japanese invasion of the USA, defeated only by the American people's ubiquitous will to resist. Heinlein did not limit his venom to Japan, but in the later edition (1949), also took the opportunity to attack the Chinese. It is ironic that he should have written such an anti-oriental work, since another of his books 'STARSHIP TROOPERS', was the major inspiration for Yoshiyuki Tomino's 'GUNDAM'.

Whenever writers discuss Japanese SF, they rarely mention that influences extend in both directions. Comics have undergone much development since the war, much of it originating in Japan. Peter Duus has pointed out that the 'cinematic' style of Osamu Tezuka's 'NEW TREASURE ISLAND' (1947) was a "...revolution in the visual techniques of the narrative comic strip," which put an end to the comic as a succession of 'talking heads'. In 1951, influenced by both Fritz Lang's 'METROPOLIS' and the Emperor's insistence that Japan had lost the war because technology had been under-rated, Tezuka wrote the first 'MIGHTY ATOM' comic. The animated version became known to American audiences in the 60's as 'ASTRO BOY'.

While Japan still reeling from the effects of the war, 1954 brought the first film of Kayama Shigeru's famous 'GODZILLA'. By 1957, interest in SF was strong enough to warrant a Japanese fan organisation ('OMEGA'). In the same year, Hayakawa began bringing out their translations of Western SF. Works by Heinlein, Asimov and others were translated from English, encouraging writers in Japan, who had been inactive for some years. In 1959, the publishing company Kodansha had brought out 'SHONEN' ('Youth'), the first large scale magazine devoted to comics. The watershed for Japanese SF came in the following decade. On the home-front, Hayakawa's 'SF MAGAZINE' provided a medium for new writers to hone their skills. Science fiction also became more acceptable to readers outside the genre, with SF writer Shin'ichi Hoshō being

nominated for the Naoki Prize for Popular Literature in 1960.

Meanwhile, Japanese SF was making minor inroads into the West. Hoshi's ironical 'BOKKO-CHAN' was published in America's prestigious MAGAZINE OF FANTASY AND SCIENCE FICTION in 1963. A more important development is one that remained relatively unnoticed until the late 80s. Many television and film distributors took advantage of the cheaply produced serials, seeing a chance to fill network time without emptying too many pockets. 'ASTRO BOY' and 'GODZILLA' were the first of many works that found their way onto foreign screens. The New Wave SF of the 1960s did not



# TRADE SURPLUS

## JAPAN AND POST-WAR SCI-FI

By Jonathan Clements



leave Japan untouched. The most famous depiction of Japan in Western SF of this time was Philip K. Dick's 'MAN IN THE HIGH CASTLE' (1962), which was slightly more sympathetic towards the war than Heinlein had been. He suggested that many of the preconceptions Westerners had about life in Japan would have been equally applicable to their own culture, had the Axis powers won. The early works of Ian Watson, published in 'THE VERY SLOW TIME MACHINE', have a heavily Japanese theme. He and other foreigners such as Judith Merrill and Angela Carter, found in modern Japan an example of the good and the bad of 'the future, today.' The 1970s found SF in Japan steadily growing in popularity. Sakyo Komatsu's 'JAPAN SINKS' topped the bestseller lists in 1973, selling over 4 million copies, while Ryo Hanmura's 'CHRONICLES OF THE HI' won the first Izumi Kyoka Prize for 'literature of the imagination'.

In 1975, the eponymous hero of the animated 'YUSHA RAIDEEN' converted himself mid-episode into the 'God-bird', creating a new fad in 'transformable' characters and toys that was to sweep across Japan, and then the world. Comics now accounted for over 30% of Japan's publishing output, a figure which has remained relatively unchanged ever since. 'STAR WARS' with its thinly disguised samurai codes, was to have a largely beneficial effect on science fiction in 1977. It created further demand for cheap SF shows in the West, which allowed for the importing of Japanese shows like 'BATTLE OF THE PLANETS' (original title: 'SCIENCE-NINJA TEAM GATCHAMAN') and also created a market for the full-length anime 'SPACE CRUISER YAMATO'. In 1978, Gardner Dozier's 'STRANGERS' featuring an alien culture obviously based on Japan, came within a hair's breadth of winning both the Hugo and Nebula awards.

There was a renewed interest in comics in America, largely due to the success generated by two works. Frank Miller's 'RONIN' (1983) hurled a traditional samurai into a future metropolis with predictable results. Miller deliberately sought to emulate a manga style, feeling that his previous works "...simply weren't evocative enough." But the serious artistic concerns of 'RONIN' had been pre-empted by the appearance of Warp Graphics' 'ELFQUEST' (1978). This story, aimed principally at adults, demonstrated for the first time that there was a difference between 'comics' and 'graphic novels'. This concept has always been present in Japanese, which makes the distinction with the terms manga and

gekiga. It was the style of a 60s gekiga, Sanpei Shirato's 'LEGEND OF KAMUI', that had inspired Wendy Pini's illustration of 'ELFQUEST' in the first place, and which was to make it the best-selling independent comic ever.

In 1983, the Japan SF Writers' Club chose a comic as the book of the year, demonstrating their own willingness to consider manga as viable literature. The comic in question was 'DOMU', by young writer Katsuhiro Otomo. SF within Japan continued to receive accolades from the mainstream. The bestselling book in Japan in 1985 was Komatsu's 'THE CAPITAL VANISHES', while the Tanizaki prize for the same year was won by Haruki Murakami's 'HARD-BOILED WONDERLAND AND THE END OF THE WORLD.'

The world outside was becoming more aware of Japanese SF, not only through the numerous anime that were now being dubbed and edited, but also through translations of the works themselves. The mid-80s saw the first publications from Kodansha's English Library, ostensibly books for Japanese students of English, although the series also became a proving ground for many young translators. Haruka Takachiho's 'DIRTY PAIR' reached the West in this fashion, as did Yasutaka Tsutsui's 'PORTRAIT OF 8 FAMILIES' (recently re-released as '8 PSYCHIC TALES').

The 80s saw the flourishing of Japan as an SF motif in its own right. In 1981, S.P. Somtow's novel 'STARSHIP AND HAIKU' won the Locus Award, heralding the beginning of a new period of highly-informed tales about Japan. It was William Gibson's award-winning 'NEUROMANCER' that consolidated this position. This much-imitated story of high technology conflict was set chiefly in a future Japan, and made words such as 'gaijin' and 'zaibatsu' acceptable for inclusion without explanation in many SF novels. It also made Japan as much a cyberpunk symbol as mirrorshades or cranial jacks. Roger Zelazny's '24 VIEWS OF MOUNT FUJI, BY HOKUSAI' won the short story Hugo for 1985, while Bruce Sterling's 'FLOWERS OF EDO' actually made its first appearance in a Japanese publication: Hayakawa's SF magazine. It was this magazine that was the first in the world to publish a special 'cyberpunk' issue, showing that Japanese were just as keen to read about themselves as were the gaijin.

With this firm foreign interest in Japan, 1988 seemed an ideal time for San Francisco's VIZ Communications to begin their line of manga translations. Japanese comics hit the scene in a major way, and

there are now over 50 titles available, not including the many non-Japanese imitations. Anime, as a specifically Japanese form, officially came out of the closet with Katsuhiro Otomo's acclaimed 'AKIRA', which has led to specialised video labels, in many cases opting to retain Japanese-ness by using subtitles rather than dubbing.

The 90's now find Japanese works an integral part of world SF. However, the beginning of the decade has also seen a disturbing trend for 'Japan-bashing'. In a bizarre repeat of the situation immediately following the war, many books are beginning to reflect unease with Japan's economic success. Michael Crichton's 'RISING SUN', Ken Kato's 'YAMATO, A RAGE IN HEAVEN', and John D. Randall's 'THE TOJO VIRUS' are only a few examples of a sub-genre that deals specifically with Japan as a new enemy for the New World Order. It is perhaps not unintentional that the evil company of 'ALIEN' has gained a 1/2-Oriental name ('Weyland-Yutani') by the time that the second sequel reached our screens. Japan now receives more attention from SF fans than any other non-English-speaking country. Whether this attention will become predominantly positive or negative remains to be seen.

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# H

## HARA TETSUO

Manga artist/creator of **HOKUTO NO KEN (FIST OF THE NORTH STAR)**, the post-apocalyptic martial arts saga (see: **BURONSON**)

## HARMONY GOLD

US production company which gave the world **ROBOTECH**, one of Western anime fandom's most loved/hated series. Harmony Gold have also done a number of other English language versions of anime productions, though these are one off programmes and have therefore not been subject to as much alteration as the component parts of **ROBOTECH** (see: **ROBOTECH, MACEK**).

## HEADGEAR

Japanese production/design team behind the OAV series **MOBILE POLICE PATLABOR**. They are **MAMORU OSHII** (director: **URUSEI YATSURA 2 - BEAUTIFUL DREAMER, ANGEL'S EGG**), **AKEMI TAKADA** (chara designer: **CREAMY MAMI, ORANGE ROAD**) and her husband **KAZUMARI ITO** (writer: **CREAMY MAMI, MAISON IKKOKU**), **YUTAKA IZUBUCHI** (mecha designer - see separate entry), and **MASAMI YUUKI** (writer: **ASSEMBLE INSERT**).

## HIRANO TOSHIHIRO

Writer/chara designer/director. Credits include **MEGAZONE 23 PART 1, FIGHT! ICZER-1, ADVENTURE! ICZER-3, HADES PROJECT ZEORYMER, DRAGON'S HEAVEN, MACROSS, VAMPIRE PRINCESS MIYU** and **STAR OF DESTRUCTION DANGAIOH**.

## HISASHI JO

Composer of stunning soundtrack scores for gems like **NAUSICAA, LAPUTA, ARION** and **ROBOT CARNIVAL**.



# AZ

TO

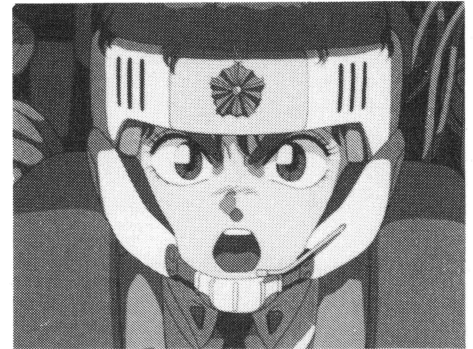
# OF ANIME

by Steve Kyte



## INOMATA MUTSUMI

Chara designer on such OAVs as **LEGEND OF FABULOUS BATTLE WINDARIA** (aka **ONCE UPON A TIME**), **LEDA - FANTASTIC ADVENTURES OF YOHKO**, and **UTSONOMIKO**.



## IZUBUCHI YUTAKA

Mecha designer par excellence. His influential work includes such classics as **AURA BATTLER DUNBINE, MOBILE POLICE PATLABOR, ASSEMBLE INSERT, CHAR'S COUNTERATTACK, GUNDAM 0800: WAR IN THE POCKET** and **STARSHIP TROOPERS**, where just for a change, he contributed the design of the aliens.

## HOJO TSUKASA

Manga writer/artist of **CITY HUNTER** and **CATSEYE** fame.

## HOSHINO YUKINOBU

Manga writer/artist of **2001 NIGHTS**.

# J

## JOHNNY DESTINY - SPACE NINJA

I've not seen it but by all accounts this is a pretty comprehensive hack-job of footage from **MOBILE SUIT GUNDAM** (the original tv series). Title chara is of course **CHAR AZNABLE**. This English language 'feature film' has been available on video in the UK.

# I

## IKAGAMI RYOICHI

Manga artist on **CRYING FREEMAN** and **MAI, THE PSYCHIC GIRL**.



# MODEL CLUB 英国



By Paul Watson

So you want to buy some Anime models and are having a spot of trouble eh, well read on and hopefully I may be able to put you on the right track.

As mentioned in my first article, there are literally hundreds upon hundred of anime based model kits available in Japan with more coming out each month. Just look inside a copy of Hobby Japan magazine

and your mind will be well and truly blown. Unfortunately these kits never seem to make it over here and it seems this will remain to be the case for a long time, but fear not for help is at hand! Some people DO import these kits and I have put together a list of shops and mail order firms which may just cater for your modelling needs.

The following addresses are all in England unless otherwise stated.

COMET MINIATURES  
46-48 Lavender Hill, London SW11 5RH  
Tel: 071-228 3702

Have a very large selection of anime based kits including Streetfighter 2 vinyl figures, Dragonball Z boxed sets, the new Gundam Silhouette range, Tekkaman Blade and limited edition Macross re-issues. Also some nice vinyl kits ranging from Patlabor and Gundam mecha to Guyver, Five Star Stories and Kekko Kamen characters were seen lining the shelves.

For a catalogue please send a large SAE and £1 in stamps, for overseas readers 6 IRCs (International Reply Coupons) will suffice

FORBIDDEN PLANET  
71 New Oxford Street, London WC1A 1DG  
Tel: 071-836 4179

Have a selection of anime models including Gundam, Tekkaman Blade and Robotech kits. Also standard and SD Streetfighter 2 kits are available. They also stock Hobby Japan and B Club magazines among others. for a catalogue/information please send a large SAE.

HOBBY BOUNTIES  
865 Mountbatten Road, #02-77 Katong Shopping Centre, Singapore 1543, SINGAPORE.  
Tel: Singapore (65) 440 1890

I have yet to hear from these people but I have heard good things from people who have. They have a large selection of stuff including many garage kits (re-moulded kits normally £20 cheaper than originals). Sending them a few IRCs with a SAE should guarantee a reply.

NEWTYPE HOBBIES & TOYS  
1531 10th Avenue, San Francisco, California 94122, USA  
Tel: (0101) 415 731 3077

A very good selection of goodies covering a wide range of subjects. An SAE and some IRCs should accompany any enquiries.

SHEFFIELD SPACE CENTRE  
33 The Wicker, Sheffield S3 8HS  
Tel: 0742 758905

Also have a fairly large collection of stuff including a large Gundam range, Patlabor plastic and garage vinyl kits, Tekkaman Blade, Dragonball Z, Streetfighter 2 and Nausicaa kits. They also stock Japanese modelling mags such as Hobby Japan and other anime related goods so they are well worth contacting. Send a large SAE for a copy of their latest catalogue.

THIS ISLAND EARTH  
10 Elm Grove, Urmston, Manchester M31 1LN

Mail order only. When I last saw these guys at Anime Day 2 they had a fairly modest range of garage kits so I suggest once again to send a SAE for a list of available items. They will also try and get kits from Japan for you so they're well worth contacting if you are after something specific.

No doubt there are other anime kit importers out there somewhere and if you run across someone who does a roaring trade in discount Knights of Gold we'd love to hear from you. We'll do another roundup of names in a future Model Club.

Happy Hunting!





RECORD OF LODOSS WAR © GROUP SNE/KADOKAWA/MIZUNO

By Helen McCarthy

Reco

HELEN McCARTHY recounts the tale of the magical OAV series.

The OAV series RECORD OF LODOSS WAR by Mizuno Ryo is part of a vast network of computer games, novels and merchandise spun off the live role play game (RPG) system created by gaming club GROUP SNE from Mizuno's original stories and concepts. In fact, the OAV series begins in the middle of its own story, since the first episode is a flashforward.

It's also a classical DUNGEONS AND DRAGONS scenario. The party of adventurers enter a "dungeon" - the old dwarven cave kingdom, now in ruins - on a quest. It's not a quest for treasure, though - they are en route to see the great sage Wort and ask him for some information about the mysterious Karla, the Gray Witch. Wort is a recluse who, despite his heroic past battles for good, has now turned his back on what he sees as the trivial concerns of men and devotes all his time to study. As the party struggle through the many difficulties set in their way in the caves, Wort is visited by Karla, who wants to talk to the young adventurers herself and shows him their unsteady progress through the assaults of living gargoyles and a mighty dragon.

It isn't until episode 2 that we see the earlier part of the story. Gim the dwarf has promised his old friend, Neese, priestess of the goddess Marfa, that he will seek her daughter Lairia, who was abducted from the temple of Marfa seven years earlier. He calls on Slayn, who is living quietly in a small village continuing his magical studies, and when the village is attacked by goblins he and Slayn help two young villagers, Pern and Eto, to defeat the aggressors with a little help from an elf-girl, Deedlit, who comes upon them in the woods.

Pern's brave but inept performance in the battle makes him realise that if he is ever to emulate his dead father, who was a knight of Valis, he needs some training. He decides to acquire this training by setting out on an adventure, and Eto, his childhood friend, whose own training as a priest of Falis has just been completed,

decides to go with him. Gim feels that the boy needs all the help he can get if he is ever to be a warrior, and resolves to combine his search for the missing Lairia with helping Pern on his adventure. Slayn, too, wants to help the likable youngster, and also feels that his friend Gim may need help in his search. In the woods, they are joined by Deedlit. A mere slip of a girl in elven years, and more than a little taken by Pern's good looks, she is determined to accompany the party despite Gim's opposition.

In Myse Fort the party meet up with their sixth member by accident when they are thrown into the dungeons on a misunderstanding. Woodchuck the thief is held there on more substantial grounds, and when his new acquaintances are released by the captain of the fort - impressed by Eto's standing as a priest of Falis - he is kept under lock and key. That night, the armies of the Dark Emperor Beld of Marmo, led by his general, the ferocious Ashram, attack Myse Fort and burn it to the ground. The party of adventurers manage to get Woodchuck out of the dungeon and escape with their lives but the garrison dies vainly trying to defeat Ashram.

Karla is determined to stop either side gaining the upper hand in their battle for domination of Lodoss; she visits Beld and offers her help to him, and against the advice of Ashram and his court magician Vagnard, he accepts. He and Vagnard attack the realm of Kanon while Ashram, with Karla's magical aid, attacks Alania. In the course of the campaign, the Lady of the Dark Elves, Pirotessa, meets Ashram and they become lovers. She feels that he alone is worthy of her, and though he never shows affection for her, her devotion to him is absolute.

Faun of Valis, not knowing that Alania has been taken, sends his daughter Fianna as an ambassador to offer a treaty of resistance against Beld. Karla captures the Princess and it is only by chance that Pern and the rest of his party witness the incident and manage to set Fianna free. Returning to Valis with the princess, they decide to join the battle on the side of light.

Pern knows from Wort that Karla is behind all the wars and troubles of Lodoss. She is determined to prevent either good or evil being in complete control of Lodoss and this ambiguity has earned her the title "gray Witch". Karla herself is an exploitative individual, taking over the bodies of others while she traps their souls in her jewelled circlet; in this way she has lived for over five centuries to interfere in the course of history.

The great battle between the former allies and friends, Faun and Beld, White King and Dark Emperor, finally ends in single combat. Though now old men, the two are still magnificent warriors and the battle is hard fought, but thanks to Karla the result is inconclusive. Beld deals Faun a killing blow, but is himself killed when a spear appears from nowhere and pins him by Faun's side, uniting the two old friends in death. Meanwhile Gim realises that Karla is in fact the missing Lairia - she has been using the body of Neese's child for the past seven years.

His friends follow him to Karla's grim abode on an island in the midst of a gloomy lake, to confront the sorceress and take back Lairia's body and soul. In the course of the battle, Lairia is freed, but Gim loses his life. Reeling with shock and grief the party leave - but Woodchuck picks up Karla's jewelled circlet from where it fell into the water, and is himself drawn in and trapped. In his body now, Karla vanishes.

Ashram takes Beld's place as lord of Marmo, and struggles to master Beld's cursed blade Soulcrusher. Vagnard, meanwhile, has an agenda of his own. He plans to resurrect the evil goddess Kardis and use her powers - ostensibly to serve Marmo, but really for his own ends. To do this he needs to sacrifice the eternal life of a High Elf, but he also needs to secure the Staff of Control, which is guarded by the dragon Shooting Star. Pirotessa and her Dark Elves set out to capture Deedlit while Ashram and Vagnard lead their troops to Fire Dragon Mountain, where Shooting Star is awake and preying on the people living round about.



# stories of ord of Lodoss War

Kashue of Flaim has also set off for Fire Dragon Mountain, but his aim is to kill the dragon and protect his people. The King leaves Pern and the others behind, and so Pern is able, with the help of two mercenaries the party had met on their travels, the berserker Orson and swordswoman Sheris, to save Deedlit and rout the Dark Elves. Deedlit now knows what the Marmo party is intending, so she sets off with Pern and the mercenaries to warn Kashue that Shooting Star isn't the only enemy at Fire Dragon Mountain. Slayn and Lairia's mother Neese, and Eto is left behind to look after Princess Fianna.

Kashue hunts the marauding dragon, Ashram and Vagnard hunt the Staff. Many lives are lost before both parties finally converge in the dragon's treasure chamber. Ashram and Pern fight but Shooting Star intervenes to protect his treasure. Staff of Control in one hand and Soulcrusher in the other, Ashram challenges the might of the dragon, but Pirotessa, fearing for his life, tries to protect him and is killed. As she falls he catches her in his arms, saying only one word - her name - and as the cavern crumbles and the others run for their lives, he remains holding his dead lady while the rocks fall around them.

This makes a deep impression on Pern, and causes him, perhaps for the first time, to realise how important Deedlit has become to him. As the whole of Flaim rejoices at the return of the King and the death of Shooting Star, he makes his first shy and clumsy attempts at courtship. Meanwhile, however, Ashram has not died for love; Karla has saved him for her own ends. Vagnard has escaped with the Staff and her precious "balance of history" is threatened. Since Ashram sees no purpose to his life but bloodshed and conquest, he agrees to fight the goddess Kardis when She answers the call of the Staff of Control in Vagnard's hands

Vagnard now has the means to capture Deedlit and he takes the first opportunity to do so; her last action before they disappear is to save Pern's life and mark the place where he can be found so that the others can rescue him. As Kashue calls together his forces to attack Marmo and try to prevent Vagnard's domination of all Lodoss, Pern and the remnants of the original party must try to save Deedlit and prevent Kardis' resurrection.

Deep in the stone labyrinths under Marmo, Vagnard begins the ritual that will drain Deedlit's eternal life. The rescue party fights its way through many traps and dangers, and Pern is alone as he finally faces Ashram and Vagnard. The



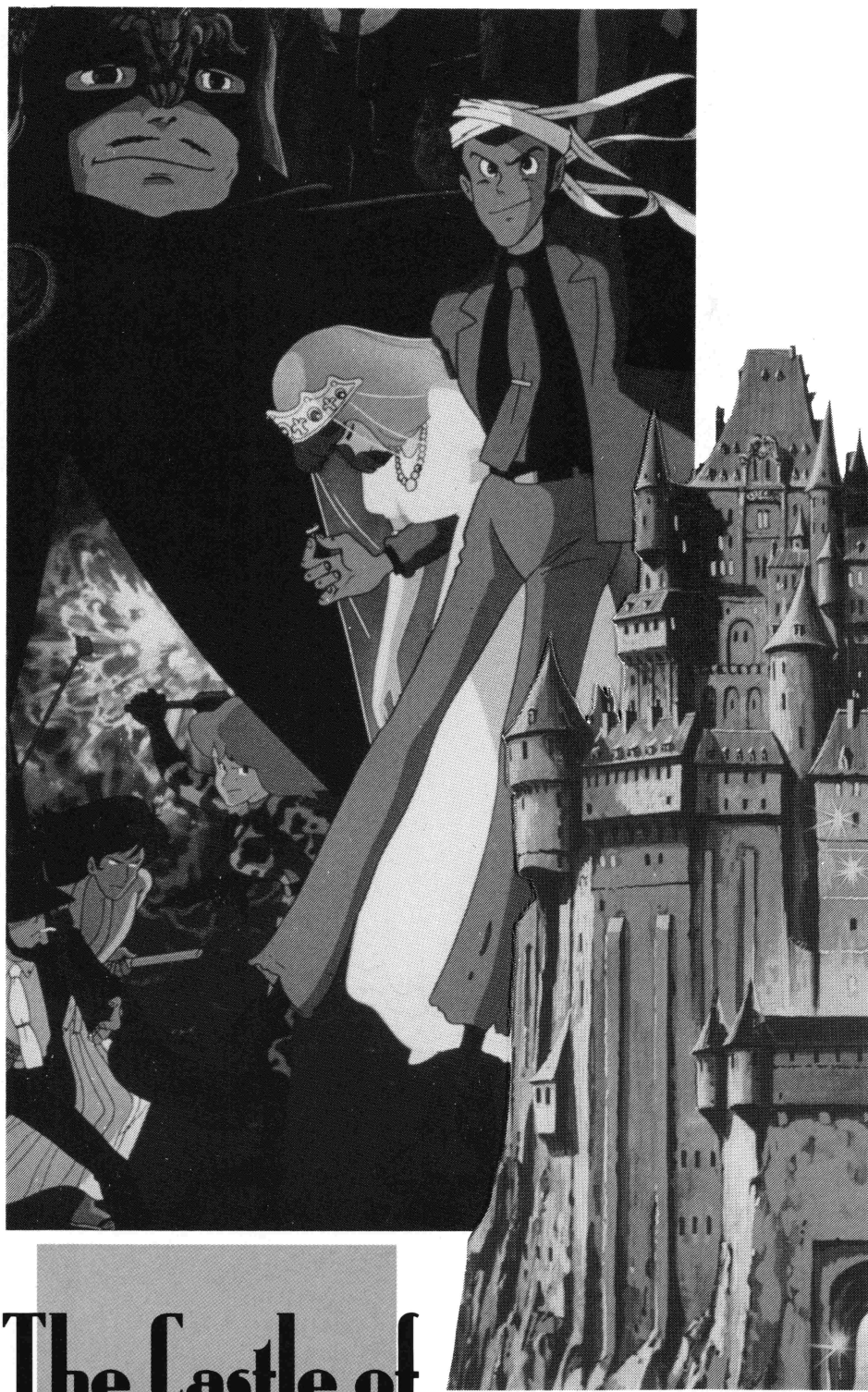
Great Dragons Narse and Maisen fight in the air above Marno, and Wort, his detachment punctured, angrily demands of Karla what is the purpose of her "balance of history" if in seeking to protect Lodoss it brings about the very destruction she wishes to prevent.

RECORD OF LODOSS WAR begins in a labyrinth of stone, and finds a tense and bloody climax in another; but it ends in sunlight. Men of blood and hatred have perished in blood and hatred, and many innocent lives have been lost, but in the end, as in all the best fables, the good win love and happiness. The last episode ends as Pern and Deedlit, waved off by to happy couples - Eto and Fianna, Slayn and Lairia - set out to find further adventures together. This may be the end of the series, but it isn't the end of the story.

- 1 Prologue to the Legend
- 2 The Departure of the Blaze
- 3 The Black Knight
- 4 The Gray Witch
- 5 The Desert King
- 6 The Sword of the Dark Emperor
- 7 War of Heroes
- 8 Warrior's Requiem
- 9 Staff of Control
- 10 The Evil Dragon of Fire Dragon Mountain
- 11 Sorcerer's Ambition
- 12 Final Battle! Darkness of Marmo
- 13 Searing Lodoss

AUTHOR'S NOTE: this is only an outline of the story if RECORD OF LODOSS WAR; the characterisation and plotting has more subtlety and depth than can be indicated in a mere synopsis, and I recommend this series to any one who enjoys heroic fantasy.





# The Castle of CAGLIOSTRO

By Harry Payne

Imagine a cross between 'The Saint' and 'The Prisoner,' directed by Alfred Hitchcock, and starring the Marx Brothers, Linda Hamilton, Basil Rathbone, Peter Sellers, Helena Bonham-Carter and Richard O'Brien, and you might just begin to imagine the glorious mess that is the Streamline version of Miyazaki Hayao's 'The Castle of Cagliostro.'

This 1980 film is a follow-up to the 'Lupin III' series which Miyazaki collaborated on in the 1970s. It follows the exploits of Arsene Lupin the third, grandson of the French master thief whose derring-do was chronicled in a series of early 20th century novels, and later in a series of Hollywood B-movies starring Lionel Barrymore (some of which are still quite watchable). 'Cagliostro' opens with Lupin and his sidekick successfully raiding a casino at Monte Carlo, only to ditch the loot because it is counterfeit, "good enough to fool the government," as Lupin remarks.

His touching faith in the collective intelligence of bureaucracy notwithstanding, Lupin tracks the source of the notes to the small principality of Cagliostro, ruled by a Count who is about to marry a princess. You can tell it's a Miyazaki film because when the princess appears she has red hair and is an avatar of Cute, but also has courage and the strength to use it. Lupin and his friends soon become involved not only in finding the counterfeiters, but interfering in the wedding and the Count's other plans, and attracting the unwholesome attention of Interpol, headed by Inspector Clou – pardon me, Zenigata – who seems doomed to continually chase Lupin but never catch him.

As for the precise details, I shall utterly frustrate you by urging you to see the film for yourself. 'Cagliostro' is a very welcome addition to the "caper" genre: it is witty, fast-paced, and has more plot per frame than most. If the film has a weakness, it is that there is too much plot; the origin of the counterfeiters and the ultimate denouement are too hastily dealt with, and occasionally everything is just a little too coincidental to ring true. A little suspension of disbelief never did anyone any harm, but at times it is stretched to breaking point when the film plunges from drama into farce.

But these are minor quibbles. After a 12-year wait, another Miyazaki film may be legitimately added to your NTSC video collection. Despite its age, which shows in the characterisation, it is eminently watchable, and shows many of the techniques which Miyazaki would put to good use in 'Nausicaa' and his later films. The soundtrack is clear, and has all the original music.

'Cagliostro' retails in the U.S. for \$39.95 plus sales tax, and you should be able to get a copy for around £25. Until someone gets the licence to release Miyazaki Hayao's other films, this will pass the time quite cheerfully. Now, how did he fit that V8 into the Fiat 126?...

OK! So you are interested in anime?  
Errr. Yep.  
You want to get lots of pictures and  
information about your favourite shows?  
Errr. Yep.  
You have a computer?  
Errr. Yep.  
You're connected to the InterNet?  
Errr. The what-a-net?

OK! So this article is written more for people who converse via a network called the InterNet than for those who are 'sitting room' anime watchers. But if you can get in contact with a friend who is on the Internet or if you yourself can access the Internet, either direct or by modem, this article describes the sort of facilities and information archives that can be found.

But what is the Internet? It comprises of nearly 100,000 computers, around the world, that are linked in such a way that information can flow freely (most of the time!) between them. The freedom to communicate with fellow users naturally brings people who have a specific interest (such as anime) together. Many of the computers on the 'net receive what is known as USENET (Don't ask me what it stands for - I dunno!). This is actually a news system which acts as a huge talking place. Let's say that Fred in the States has come across a juicy bit of information about the background music to BubbleGum Crisis. He sends some electronic mail to the USENET gateway machine, then, after it has been approved by whatever mediators control the system, it is released to the world. A few hours (but in most cases, minutes!) later everybody who can read the news service has this piece of information. Fast, cheap, reliable, and only available to those who work in some large organisations or are students in academic institutions.

But what if you're not able to read USENET news? Well there are mailing lists. A mailing list is a electronic mail address where you send mail, a bit like the gateway to the USENET, but the mail is not checked, it is re-sent to all the people who have subscribed to the mailing list. These mailing lists cover a great range of topics including Japanese Popular music, Urusei Yatsura, The Miyazaki Discussion Group and the Shampoo list.

Mailing lists work from wherever you can send electronic mail. CompuServe and CIX are probably the most well known mailing systems. These companies charge a nominal fee for allowing you to connect to their computers and for sending mail. FidoNet is another way of sending mail. This network is based around bulletin board systems and are these usually free, but routing mail through the Fido networks usually takes days rather than

minutes. CompuServe also has a forum for Anime, although they call it Japanimation! Just type 'GO COMIC' and select option 5!

This is all very well for passing the gossip, but what if you want to get pictures, reviews, and stories written by other people about their favourite anime shows? Around the 'net there are some machines which are used as archive sites, storing just such information. To access it there is a system known as FTP (File Transfer Process) which allows users to connect to the Internet to access these archive machines. These archive machines allow for anonymous logons so that anybody is able to access the information stored there. Those of you who are not able to use FTP direct may use a service provided by the Imperial College, London, known as ftpmail which accepts normal e-mail messages then executes the commands as if it was an FTP login. Sounds complicated? Believe me it isn't.

What sort of information is out there? Just about anything under the sun. A quick look at the OCF machine in Berkeley,

California (the home of Anime Berkeley), shows me files about Nadia, Patlabor, Ranma, scripts for many films and oavs, digitised sounds, reports of practically anything that has been animated, a list of CDs that have BGM for shows, a drinking game, a card game, digitised pictures, lists of shops that sell Anime related items in major cities around the world.... The list is endless, and that's just one of the archive machines.

All the information on the archive machines and on the newsgroups is the work of fans dedicated to the subject of Anime. They spend hours on end writing synopses, stories, reviews of films, translations of Anime and Manga and many other items of interest. About 99% of them seem to be American. Which is not surprising really. Since Japan and America share the same video format, NTSC (also known as Never The Same Colour!!), they can trade videos back and forth quite easily. Also since the Internet is a development from America what else can one expect? 80% of the world computers on the Internet, are in the States.



# THE ANIME NETWORK



The major archive servers are as follows :-

Site	IP address	directory	contents
ftp.white.toronto.edu	128.100.2.160	/pub/anime	GIFs
ftphost.cac.washington.edu	128.95.112.1	/pub	urusei-yatsura archives
ix2.cc.utexas.edu	128.83.186.29	/anime	scripts, GIFs, EAV
ix3.cc.utexas.edu	128.83.186.13	---	Mirror of ix2.cc.utexas.edu
network.ucsd.edu	128.54.16.3	/anime	scripts,GIFs,AnimeStuff
ocf.berkeley.edu	128.32.184.254	/pub/AnimeB	scripts, sound files
lightning.berkeley.edu	128.32.234.10	\	
volcano.berkeley.edu	128.32.234.11	>---	Mirrors of ocf.berkeley.edu
headcrash.berkeley.edu	128.32.234.31	/	
piggy.ucsb.edu	128.111.72.50	/pub/anime	scripts,GIFs,sounds
cavevax.ucsb.edu	128.111.72.55	\	
ferkel.ucsb.edu	128.111.72.60	>---	Mirrors of piggy.ucsb.edu
oinker.ucsb.edu	128.111.72.55	/	
remus.rutgers.edu	128.6.13.3	/pub/anime	Rutgers Anime
romulus.rutgers.edu	128.6.13.2	---	Mirror of remus.rutgers.edu
wpi.wpi.edu	130.215.24.1	/anime	scripts, GIFs

If you cannot use ftp direct to the above machines, try sending mail to the ftpmail service at Imperial College, London. The address is ftpmail@doc.ic.ac.uk. Send a message of 'help' all on it's own and you will receive a file saying exactly how to use the ftpmail service.

Some of the main mailing lists and information files are :-

**Anime APA Index:** An article describing anime APAs (Amateur Press Associations) and a list of known anime APA's. Maintained by Steve Pearl at pearl@remus.rutgers.edu.

**Anime FTP Site list:** A list of currently known ftp sites with anime/manga content. Maintained by Matt Pyson at mrp105@psuvm.psu.edu

**Anime Shopper's Guide to Chicago:** a travelogue of the anime stores in Chicago (submissions are welcome). Maintained by Enrique Conty at jester@ihlpl.att.com.

**Anime Shopper's Guide to London and the UK:** A travelogue of the anime and manga stores in London and the UK. Maintained by Dave (Dragon) Cotterill at cs4bl@herts.ac.uk or 100014,3230@compuserve.com.

**Anime Shopper's Guide to Los Angeles:** A travelogue of the anime stores in Los Angeles. Maintained by Jim Lick at jim@piggy.ucsb.edu.

**Anime Shopper's Guide to New York City:** A travelogue of the anime stores in NYC. Maintained by Steve Pearl at pearl@remus.rutgers.edu.

**Anime Shopper's Guide to San Francisco:** A travelogue of the anime stores in the Bay Area. Maintained by Steve Mah at smah@sdcc13.ucsd.edu.

**Anime Shopper's Guide to Tokyo:** A travelogue of the anime stores in Tokyo. Maintained by Jeff Okamoto at okamoto@hpcc01.corp.hp.com.

**Anime Shopper's Guide to Sydney:** A travelogue of the anime stores in Sydney. Maintained by Iain Sinclair at axolotl@socs.uts.edu.au.

**Anime Seiyuu List:** A list of anime voice actors and the characters they've played. Maintained by Jeff Okamoto at okamoto@hpcc01.corp.hp.com.

**Anime Videogame list:** A list of anime-related videogames. Maintained by Steve Pearl at pearl@remus.rutgers.edu.

**CD List:** A list of anime-related Compact Discs. Maintained by Steve Pearl at pearl@remus.rutgers.edu.

**Fan Subtitled Anime list:** A list of fan subtitled anime available from various Anime organisations. Maintained by Jay Harvey at jharvey@nyx.cs.du.edu

**FTP Script List:** A list of all the scripts available through anonymous FTP, and then some. Maintained by Kenneth Arromdee at arromdee@cs.jhu.edu.

**Hayao Miyazaki mailing list:** A mailing list for fans of the works of Hayao (Nausicaa, Laputa, Kiki, Totoro) Miyazaki. Discussion of alternative/progressive manga and anime

is also welcome. To subscribe, send mail to listserv@brownvm.brown.edu. The mail should have the following text in the first line: subscribe nausicaa yourlogin@youraddress Firstname Lastname

**Imported anime list:** A list of dubbed/subbed anime commercially available in the US, UK, Australia and Japan. Maintained by Michael Studte at michael@DIALix.oz.au

**LaserDisk articles:** Bob Niland maintains several articles on Laser Disks. (Just about anything you wanted to know.) You can request it directly from him at rjn@hpfcrjn.fc.hp.com or via ftp at princeton.edu (128.112.128.1, directory pub/Video/Niland)

**National Anime BBS Watch:** A list of U.S. BBSes with anime content in them. Maintained by Chet Jasinski. Chet doesn't have an Internet address, but can be contacted through Steve Pearl at pearl@remus.rutgers.edu.

**Rec.arts.manga mailing list:** A mailing list for manga fans (basically a mailing list echo of the alt.manga newsgroup). To subscribe, send e-mail to rec-arts-manga-request@darwin.sura.net. The mail should have the following text in the first line: subscribe rec-arts-manga yourlogin@youraddress Firstname Lastname

**Robotech mailing list:** A mailing list for the (in)famous Harmony Gold series from the mid-80's. To subscribe, send e-mail to LISTSERV@USCVM.BITNET. The mail should have the following text in the first line: subscribe robotech yourlogin@youraddress Firstname Lastname

**Shampoo mailing list:** A mailing list for fans of the animated character Shampoo from the Ranma 1/2 manga & TV series. To subscribe, send e-mail to shampoo-request@calvin.sfasu.edu. To post, send e-mail to shampoo-l@calvin.sfasu.edu.

**Urusei Yatsura mailing list:** A mailing list for fans of Urusei Yatsura and Maison Ikkoku and of the works of Rumiko Takahashi in general. To subscribe, send e-mail to urusei-yatsura request@panda.panda.com. The mail should have the following text in the first line: subscribe urusei-yatsura yourlogin@youraddress Firstname Lastname

If anybody is interested in more information about Anime through the 'net, send and e-mail to cs4bl@herts.ac.uk or 100014,3230@compuserve.com or send snail-mail to "Anime-hem", 18 Hillcrest, Hatfield, Herts. AL10 8HW.

# ANIME WORK

By David Cotterill



A completely biased view of a personal favourite from RAD, one of

## THE ROBOTECH GENERATION

The 1970s saw the explosion of a new entertainment medium in the United States ... dubbed Japanese animation. During this time, three different shows began to systematically change the way we viewed afterschool television, with their sharp visuals, interesting characters and awesome battle mecha.

The kiddified and HEAVILY edited BATTLE OF THE PLANETS, to this day, still represents all that fans loathe in translated anime. The multi-serial marketing venture known as FORCE FIVE was seen only in a limited number of areas (indeed, many of my British friends hadn't even heard of it!). Then there was STAR BLAZERS. Voice actors and epic drama the like of which my eight-year-old mind had never encountered! Japan had given a new life to afternoon "cartoons." Unfortunately, it didn't last long.

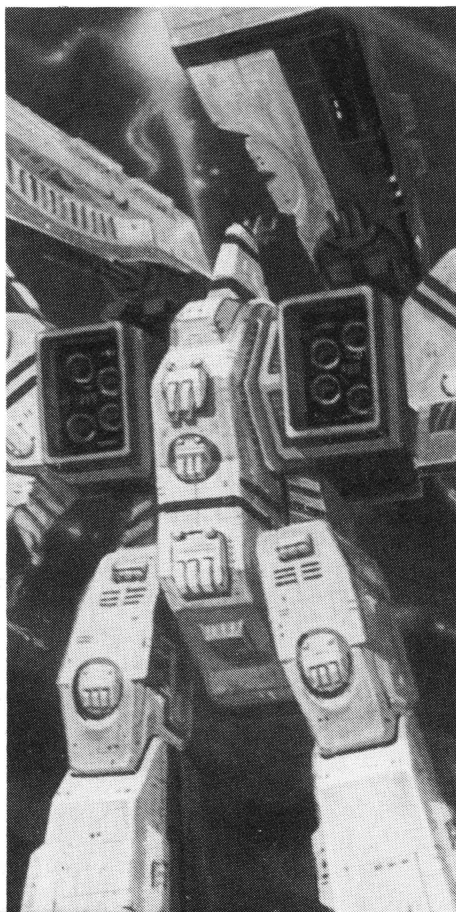
I prefer to view this era as the miscarried renaissance of afternoon television in America. For seven years, the face of pre-adult television wore a children's mask in a desolate world of moronic mediocrity. Then, in 1979, Ahmed Agrama of Agrama Films created a self-contained translation and dubbing studio known as Intersound Incorporated. Soon after, Agrama formed Harmony Gold for the purpose of breaking into the American television market. With the ability to turn out dubbed anime without any subcontracting, Agrama began work on several small projects. The most notable was CAPTAIN HARLOCK AND THE QUEEN OF A THOUSAND YEARS. Fueled by positive reactions, Agrama searched for further success. With the help of Carl Macek, it was achieved in 1985 with the premiere of ROBOTECH.

Carl Macek had opened a gallery in 1982, dealing in animation cels and pencil sketches from animation around the world. He began to form ideas after listening to fans about the (then) current animation dilemma in the States. Fans were hoping for English version anime that was faithful to the original work. It was 1984 when Harmony Gold sent a representative to confer with Macek. After that, he was hired to assist in creating a show which would appeal to the teenage audience (the same crowd that raked in box office profits at the cinema).

Macek selected the MACROSS tv series and work began on a 70 minute feature allegiant to the original. June 1984 saw Comico being awarded the license to publish the story. Things looked good until

it was discovered that Revell Incorporated owned the rights to market toys which appeared in the series. A successful co-licensing agreement averted disaster, but more loomed over the horizon. MACROSS was only 36 episodes long and 65 were required for syndication of afternoon shows. After the release of the BOOBY TRAP feature, the possibility of a home video release seemed real. Revell realised that a tv audience would surely boost sales more than a direct video market, so they pushed for the former. Macek decided to use SOUTHERN CROSS and GENESIS CLIMBER MOSPEADA, due to their compatibility in design and format with MACROSS. The three shows were then combined into an 85 episode extravaganza. Revell then supplied the title and ROBOTECH was a reality! A monumental story of enormous proportions spanning two generations of humanity and their conflicts with alien races.

With ROBOTECH came a second chance for the renaissance. I myself was so disappointed with animation that I didn't discover ROBOTECH until episode 83 of its first run (thanks Chad!) Once I did, a wave of nostalgia swept me back to 1978. No longer did I have to deal with mindless drivel written on a child's level by people who thought "cartoons" were just for kids. In Japan, animation is simply another medium in which to present a story, be it comedy, drama or science fiction. ROBOTECH gave us believable human drama. Death and tragedy are part of the character's lives, just as comedy and success are. We can empathise (as well as sympathise) with a character's plight.



One of the most dramatic moments in ROBOTECH was the mortal wounding of fighter ace Roy Fokker in episode 18. The death of a major character was something unheard of in "kiddie cartoons". This is just another element of real life woven into an animated story. Heroes DO die and we do grieve their loss. Throughout the rest of the MACROSS segment of the show, we are constantly reminded of Roy. Just as it would be in the real world, he survived in the thoughts and memories of others.

It is the element of reality which separates ROBOTECH from other animated shows. For example, in G. I. JOE, the characters constantly bail out of aircraft just before missiles slam home or their planes disintegrate around them. In parallel, no-one dies in combat - how ludicrous! The visionaries behind ROBOTECH decided to allow realism into their story; the intended audience of the series is old enough to derive an equation. Realism and common sense equal reality. Combine that with the ability of the voicing cast to add emotion to their characters' voices and you have a potent combination which elevates this series to the level of the best live action productions.

In closing, I would like to point out that such a large scale undertaking as ROBOTECH was bound to run into some hitches. Occasionally, the plots and dialogue defied the laws of the universe and reality as we know them. An excellent index to these glitches was compiled by the (former) official ROBOTECH fanzine, PROTOCOLTURE ADDICTS (now a wide ranging anime zine from IANVS Publications). UH? CHRONICLE OF THE ODD & BIZARRE IN ROBOTECH ran through to issue 9; check the series out for some humour as well as enlightenment. For example, certain people changed their ranks more often than their clothes! The reason was that the episodes were not dubbed in the order in which they were intended to be viewed - so Lieutenant Commander Lisa Hayes was occasionally demoted to and promoted from plain Lieutenant. Despite these occasional mistakes, I believe that you'll be entertained by ROBOTECH.

With ROBOTECH, there was no need to translate its component series; Harmony Gold had provided us with a parallel story that the entire family could enjoy. It was the first hybrid series, incorporating Japanese visuals and American ideals. Some may think of ROBOTECH as "just another cartoon"; those of us who have been touched by it saw something more. We see characters we come to care for or despise, we witness their battles and tragedies. We come to see them not just as animated figures, but as friends and enemies; we come to share in their lives. Through ROBOTECH, Harmony Gold learned that the audience for animated programming is not defined by age.

In Carl Macek's introduction to ROBOTECH ART 1, he tells us that animation in America is there to sell merchandise, whereas in the rest of the world it is a legitimate medium of entertainment. Robotech was the series which began to change our perceptions and prejudices; the renaissance had finally begun!

The author wishes to thank ROBOTECH ART 1, PROTOCOLCULTURE ADDICTS, Tony Oliver and Chad R.

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THE

# ROBOTECH

GENERATION *By Roger 'Rad' Duarte & Jim Swallow*

# THE ROBOTECH GENERATION

In the summer of 1984, an 85 -episode animated epic hit America's airwaves. Fashioned from three disparate anime series, Robotech took the plot threads of war, peace, love and hate from Super Dimensional Fortress Macross, Super Dimensional Cavalry Southern Cross and Genesis Climber Mospeada, and combined them into one cohesive whole, a saga spanning decades of Earth's future history. Later, there would come a project to start anew, with Robotech II: The Sentinels, but sadly this was doomed to fail. But in the beginning, Robotech exploded into animation fandom as a new awakening for fans who had begun to realise that this series was the gateway into new worlds. In June '84, a small independent comic production company, Comico, based in Pennsylvania, picked up the rights to produce the comic book adaptation of Robotech, at the time still under the name of MACROSS. Comico, whose stable included indie favourites like MAGE, ELEMENTALS, EVANGALINE and PANDA KAHN, produced a one-off special with somewhat dodgy artwork in a style designed to suggest that of animation cels. While the comic was distributed,

legal wrangles raged regarding the title of the then forthcoming TV series, and it was only when model kit company Revell agreed to supply the name rights that Robotech was well and truly born. It was April of the following year when Comico re-launched the Robotech comic line, this time as three titles. Gone was the pseudo-cel artwork, replaced by a style that fell between classic American superhero and Japanese manga-esque. MACROSS became ROBOTECH: THE MACROSS SAGA, and in July the flagship title was joined by its two "sisters", ROBOTECH: MASTERS (chronicling the Southern Cross segment of the series) and ROBOTECH: THE NEW GENERATION (featuring the stories of the Mospeada, or Invid Invasion saga). In a shrewd marketing move, Comico arranged to have the comics shipped in such a schedule that a ROBOTECH book would be on sale every two weeks. It's interesting to note that Comico decided to take this avenue of distribution, considering that although the three parts of the TV series were shown one after another, the comics sold side by side, perhaps indicating Comico's desire to capitalise on the popularity of the show.

Comic adaptations of TV shows and films have often been something of a low quality product, and it has to be said that the ROBOTECH books were no exception - the art was often dull and lacklustre, and many times wildly incorrect and just plain bad. Story-wise, the comics remained faithful to the series, perhaps a little too much so, seeming to be written by copying straight from the shows, rather than allowing for artistic license.

Comico did experiment briefly with and original story, in the graphic novel format tale GENESIS:ROBOTECH, drawn by anime inspired artist Ken (TEMPUS FUGITIVE, ASTRO BOY, VORTEX) Steacy. Steacy's work also formed some of the Robotech comic's best cover art, along with that of Dave Dorman (who went on to do the STAR WARS:DARK EMPIRE miniseries), and Mike Leeke and Mike Chen. GENESIS told the tale of the origin of the SDF-1 star ship, from its launch by renegade Robotech Master Zor, to its crash landing on Earth during the Global Civil War. This idea of a "prequel" to the saga would not be used again until 1991, when Eternity Comics produced their own GENESIS title. Comico also tried another spinoff with ROBOTECH IN 3D, a black and white 3D special featuring a "re-telling" of the first MACROSS episode - this book also featured an excellent Ken Steacy cover.

Being the longest part of the saga, at 36 issues, the MACROSS segment finished last, going monthly in June of '88, until its finish with "To The Stars" in February '89. Throughout the entire Comico ROBOTECH run, MACROSS SAGA had perhaps the best artwork of the three, and the last few issues worked well to

emulate the emotionally charged final chapters of the primary ROBOTECH story. At the end of the run, the license for Robotech adaptations fell away from Comico to be claimed by Eternity Comics, part of the Malibu Graphics production house.

As Comico exited stage left, Eternity bounded on with complete and total rights to the Robotech pantheon. Eternity were best known by anime and manga fans for NINJA HIGH SCHOOL, the popular spoof series, and they would go on to produce no fewer than seven new ROBOTECH titles, as well as snaring rights for two other popular anime series, Space Pirate Captain Harlock and Lensman. Although the much touted Robotech II: The Sentinels TV series, designed to fit in the gap between Macross and Southern Cross, fell short in production, the whole series still existed in script form, and in an enterprising move, Eternity took control of an adaptation that would run for years. The only other source of the "lost" Sentinels series being the Jack McKinney novels, Eternity were assured a galaxy of adaptable material for production. Rather than go for colour as Comico did, guiding light Tom Mason went for quality black and white with excellent grey scaling to compliment the work of the two brother art team of Jason and John Waltrip whose combination of sharp mecha and organic curves lent ROBOTECH II: THE SENTINELS the "zap" that had been somewhat lacking in the Comico books. With only a small amount of finished episodes to act as guides, the Waltrip brothers were free to enhance and alter



the "view" of the SENTINELS saga without fear of contradiction. Together with an increased amount of leeway granted to the writing team as well, SENTINELS quickly became a title that followed the series, but also made its own contribution to the saga, in small asides and plot twists. Currently at its thirty-third issue and still going strong, SENTINELS looks set to stay the flagship of Eternity's ROBOTECH fleet.

Unlike the early Comico productions, Eternity's ability to "fiddle" with the ROBOTECH history enabled them to create new additions to the saga, filling in gaps in the chronicles, adding 'side stories'. Starting slowly by testing the waters with the ROBOTECH II WEDDING SPECIAL, spliced into the ROBOTECH II run, Eternity then decided to begin a brand-new, all-original tale, set in the era after the end of the MACROSS SAGA, and before the start of the SENTINELS. THE MALCONTENT UPRISINGS was a twelve-issue limited series that told the tale of Max and Miriya Sterling coming to terms with the Zentraedi rebels left after the first Robotech war. The creative team of Bill Spangler and artists Greg Lane and Fred Perry tied together characters from all four of the Robotech segments in a tight plot that enhanced the series without sacrificing dramatic tension. Emboldened by the success of MALCONTENTS, Eternity followed up quickly with CYBERPIRATES, a SOUTHERN CROSS prequel, but poor sales linked to dullish art and a torpid plot meant that the book rapidly changed from an eight-issue miniseries to a four-issue one. Harking back to Comico's graphic novel effort, ROBOTECH GENESIS : THE LEGEND OF ZOR was released as a six-issue colour series, with the added bonus of a bound-in trading card with each issue. LEGEND was a "prequel to the prequel" of Comico's graphic novel, and was received with mixed reviews. By way of a summer special, the Waltrip brothers created the full-colour one-shot ROBOTECH II : THE SENTINELS SWIMSUIT SPECTACULAR, twenty-four pages of SENTINELS characters in skimpy swimwear ... It has to be remarked that some of the girls seem to have breasts that defy gravity, but I digress ... (For more on that, check out METAL BIKINI.) Coming right up to date, running currently with the SENTINELS book is ROBOTECH : INVID WAR, another side-story in the style of MALCONTENTS, this time featuring the characters of Jonathan Wolff and Lancer in an INVID INVASION prequel story. Such is the popularity of this title, written by Spangler, with art by Perry and anime stalwart Tim (CAPTAIN HARLOCK, LENS MAN, CYBERSUIT ARKADYNE, BROID) Eldred, that it's twelve issue run has been increased to a regular monthly ongoing one. A one-shot special, ROBOTECH : FIREWALKERS (also by Spangler and Eldred) compiling a four-part Robotech back-up story that appeared in CAPTAIN HARLOCK : FALL OF THE EMPIRE miniseries has also recently been published. Eternity's next Robotech project will be ROBOTECH : RETURN TO MACROSS, a mini-series featuring some of the sagas most popular characters.

A mention should also be made of Viz Communications' ten-issue limited series,

MACROSS II. Although not part of the Robotech milieu, both stem from the same seed (flower of life, maybe?) and it's easy to think of the series as a distaff cousin. Although it's unlikely that MACROSS II will ever become part of the Robotech universe, it's still interesting to see this 'other future' of the MACROSS SAGA. It's also another fact of note that this is the only actual translated Japanese manga that relates to the series.

Another aside should be made regarding probably the most little-known Robotech comics series, DC Comics' ROBOTECH DEFENDERS, a title completely unrelated to the rest of the Robotech world, sharing only the same name. This title was produced by DC in association with the Revell model company, as a promotion for its robot kit line, which would later be used to sell the "real" Robotech series to the TV networks.

Looking forward to the future, as Book III of Eternity's ROBOTECH II looms large, it looks likely that the title may go colour after the experiment with LEGEND OF ZOR. It's been nine years now since Robotech first appeared, and in all that time the comics have underpinned the saga, enhancing it, carrying it along, and now bringing new life and new direction to the epic.

Taking a view from the wavefront, as a new Macross saga emerges, it's clear that although the series may be over, the saga will never end.



## CHRONOLOGICAL COMICOGRAPHY

A guide to the Robotech comic books in story order

**ROBOTECH GENESIS : THE LEGEND OF ZOR** 6 issue original colour miniseries by Eternity Comics.

**ROBOTECH : GENESIS** Colour squarebound original graphic novel by Comico

**MACROSS** First issue of colour Macross comic adaptation by Comico

**ROBOTECH IN 3-D** One-shot special 3-D Macross adaptation by Comico/Rayzone

**ROBOTECH : THE MACROSS SAGA** Issues 2-36, colour adaptation of Macross episodes by Comico

**ROBOTECH : RETURN TO MACROSS** Original black-and-white miniseries by Eternity Comics (forthcoming)

**ROBOTECH II : THE MALCONTENT UPRISINGS** 12 issue original black-and-white miniseries by Eternity Comics

**ROBOTECH II : THE SENTINELS** Ongoing black-and-white adaptation based on Sentinels scripts by Eternity Comics

**ROBOTECH II : THE SENTINELS WEDDING SPECIAL** : 2 issue black-and-white adaptation based on Sentinels scripts by Eternity Comics

**ROBOTECH II : CYBERPIRATES** 4 issue original black-and-white miniseries by Eternity Comics

**ROBOTECH SPECIAL** : One-shot special colour adaptation of SOUTHERN CROSS episode by Comico

**ROBOTECH : MASTERS** Issues 1-23, colour adaptation of SOUTHERN CROSS episodes by Comico

**ROBOTECH : INVID WAR** Ongoing original black-and-white series by Eternity Comics

**ROBOTECH : FIREWALKERS** One-shot special original black-and-white compilation of back-up stories from FALL OF THE EMPIRE, by Eternity Comics

**ROBOTECH : THE NEW GENERATION** Issues 1-25, colour adaptation of Invid Invasion episodes by Comico

## RELATED TITLES

**ROBOTECH II : THE SENTINELS HANDBOOK** 2 issues, black-and-white story and character guide by Eternity Comics

**ROBOTECH II : THE SENTINELS SWIMSUIT SPECTACULAR** One shot colour special by Eternity Comics

**THE OFFICIAL HOW TO DRAW ROBOTECH** 4 issues black -and -white art guide by Blackthorne Comics

**MACROSS II** 10-issue original black-and-white miniseries by Viz Communications

**ROBOTECH DEFENDERS** : 2-issue original colour miniseries by DC Comics

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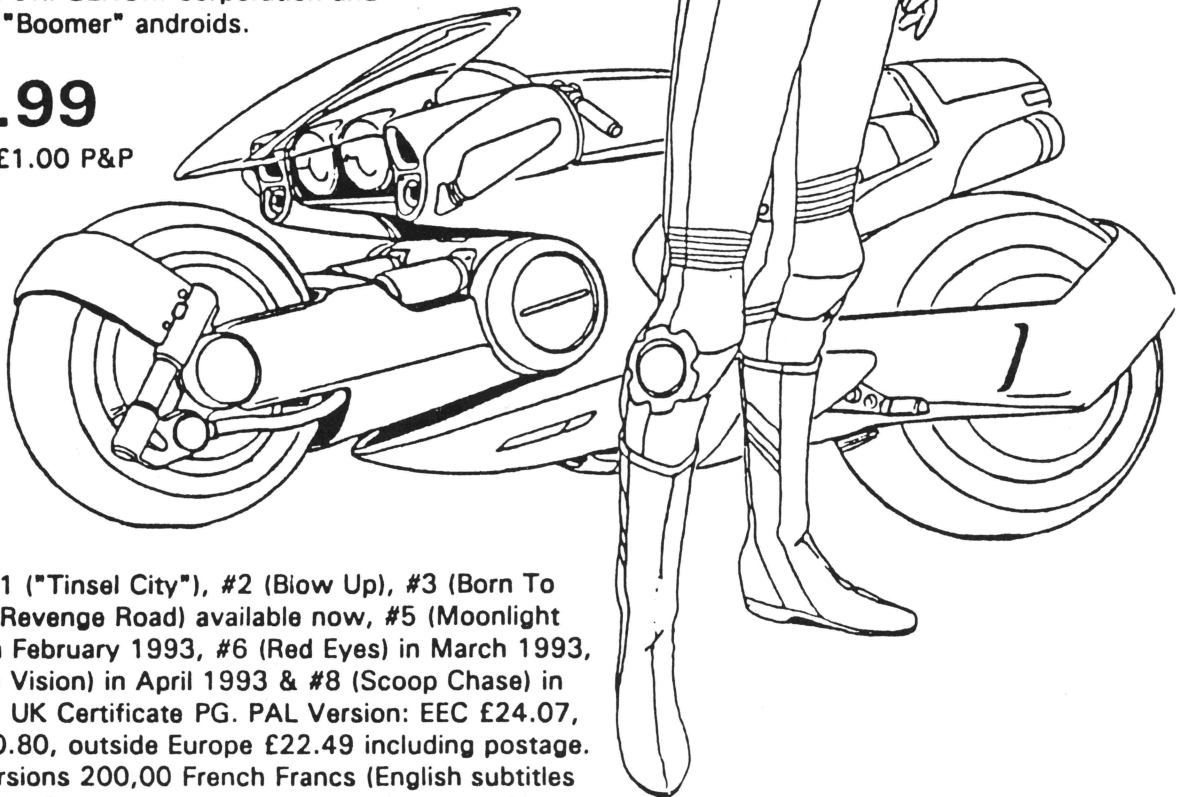
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Available: "Riding Bean" Kenichi Sonoda's action packed mercenary / getaway driver stars in this ultimate car chase movie. UK Certificate 18. Over 18 only - UK £20.99 inc P&P, EEC £22.07, Europe £19.09, outside Europe £20.78, SECAM 185,00 FFr. The BubbleGum Crisis Series is also available on US (NTSC) format laser disks priced at £49.95 plus postage. LD #1 contains BGC #1, #2 & #3, LD #2 contains BGC #4 & Hurricane Live 2022 & 2023, LD #3 (February 1993) contains BGC #5 & #6 and LD #4 contains BGC #6 & #7.

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# FANSCENE ROUNDUP

## BELGIAN JAMM

Belgium makes great chocolate (I still have orgasmic dreams about a little chocolate shop in the shadow of the Cathedral of the Holy Blood in Bruges, and I haven't been there since I was sixteen!), but on the evidence of my recent mail she makes even better JAMM – in the form of a new fanzine, **Japanese Animation & Manga Magazine**, from self-confessed anime and mangaholics Emmanuel Van Melkebeke and Steven Smet and their club HEROES OF THE RISING SUN (HORS). This is an excellent zine – well laid out and researched, with plenty of interesting articles, passion for its subject and a sense of fun. Best of all for UK fans, it's in English. Issue 0 costs 50 Belgian francs (about £1), making it a real bargain. To find out how to order, write to Emmanuel Van Melkebeke, Code XYZ, Parkplein 5, B-9000 Gent, Belgium (don't forget the self addressed envelope and IRCs).

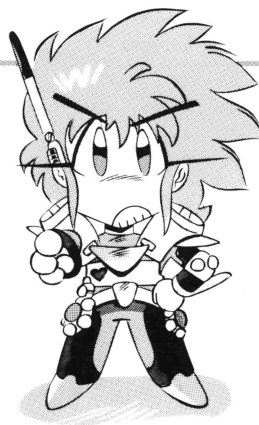
## LASERDISC AND CD SUPPLIES

The Goodwill Network, mentioned in these pages last issue, now offers a large catalogue of laserdiscs and CDs imported

direct from Japan at the lowest prices they can obtain – over 1500 laserdisc titles and 900 CDs cover a wide range of anime and live-action soundtracks & Japanese hardcore bands, plus fan-friendly service. \$3 US (cash or money order) will get you the catalogue, a couple of IRCs and a self-addressed envelope will bring a reply to any specific enquiries (like the prices for their 26 different URUSEI YATSURA laserdiscs and sets) – both in English. Write to: THE GOODWILL NETWORK, Attention of Massimo Iorillo, PO Box 3244, 1400 Yverdon, Switzerland.

## CANADIAN FAN FICTION ZINES

Dirty Pair fans have a treat in store – you can overdose on the (mis)adventures of Kei and Yuri in two new zines from Canadian Fred Herriot. THE TRANS-GALACTIC CASE and A QUESTION OF ETHICS are stories of high adventure, low cunning and mass destruction in the best tradition of the Lovely Angels. A QUESTION OF ETHICS is a sequel to THE TRANS-GALACTIC CASE but either zine can be read and enjoyed independently. A third DIRTY PAIR story from the same author, HEARTS OF STEEL, is scheduled

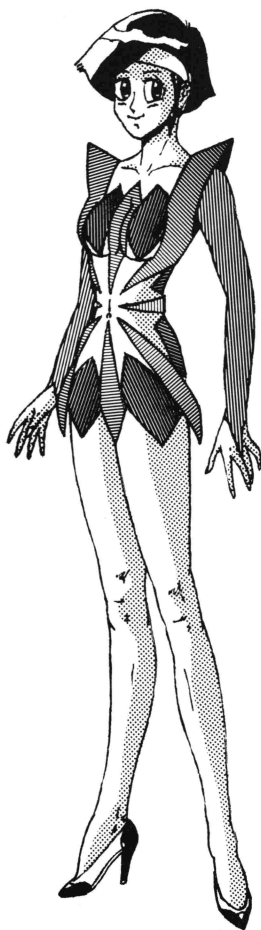


for publication in May 1993. THE TRANS-GALACTIC CASE (112 pages, 11" x 17" format) costs \$17 (NB: CANADIAN dollars, not US!) for overseas orders and A QUESTION OF ETHICS (76 pages, 11" x 17" format) is \$11, both inclusive of postage and packing to the UK. To order either or both, send your name and address and an IMO/bankers' draft in Canadian dollars (payable to Fred Herriot) for the appropriate amount to:

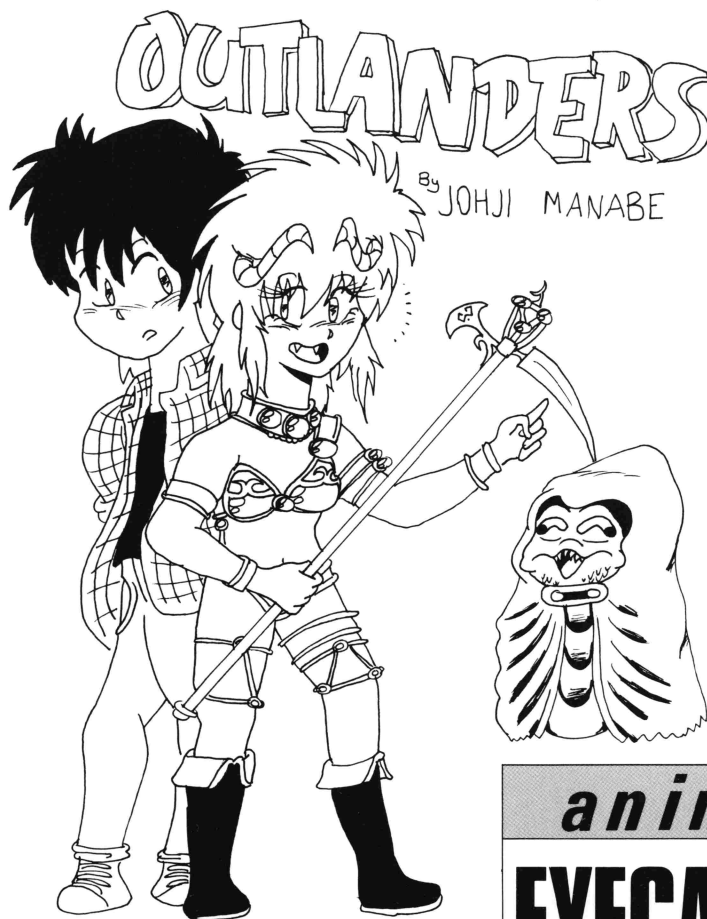
**FRED HERRIOT**  
**450 CLARE AVENUE SOUTH**  
**WELLAND, ONTARIO,**  
**L3C 3B3,**  
**CANADA**

Groups or clubs wishing to order in bulk should send a couple of IRCs for details, mentioning how many copies they'd like.

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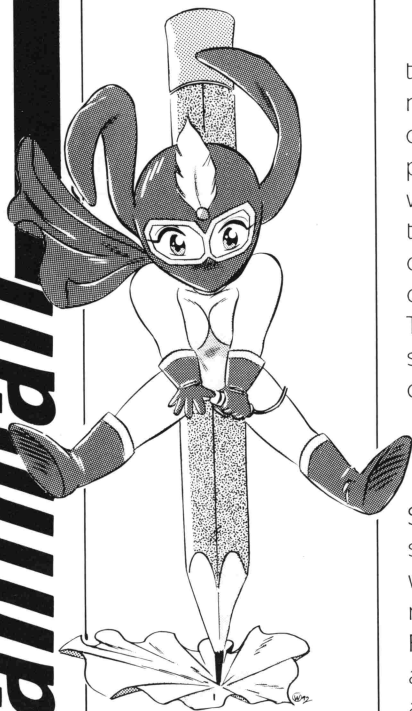


LINNA by Paul A. Cook



OUTLANDERS by Laura Watton

*anime*  
**EYECATCH**



the shows from which it was edited. They may have licenses which allow them to control rights in these shows for a specific period of time in one or more areas of the world; but when those licenses run out then they either have to be renewed or can be sold by the company which created the original material (in this case, Tatsunoko, who originated the three shows from which ROBOTECH was created) to someone else altogether. So, while you might not see ROBOTECH released on PAL, you could well find that another label releases MACROSS, SOUTHERN CROSS and MOSPEADA at some time in the future. You could also write and ask MANGA VIDEO to consider negotiating with Harmony Gold for ROBOTECH. HG might change their mind about releasing it if a major UK label made an approach.

Meanwhile, try combing any cheap video stores and look at car boot fairs – I've seen ROBOTECH, THE SENTINELS turn up at both these places and you never know, you might get lucky.

Dear Ms McCarthy

In several of your editorials and articles you have come down heavily on those people who sell bootleg copies of US and Japanese tapes. When I started collecting anime in early 1991 I would have probably disagreed with you on this point (my collection started with a bootleg copy of Akira from a local comic-mart). At that time such people appeared to be the only source of anime in the UK, but today Manga Video (and more recently Anime Projects) provide a small but solid base of LEGAL anime. In addition, the increase in videos able to play NTSC tapes has made the large number of US tapes available to UK fans. The use of an NTSC player is now my preferred means of viewing anime, which I buy direct from the US distributors, or through The Sheffield Space Centre. This increases the cost, and results in a smaller number of purchases, but I am guaranteed good quality, and show these companies that there is a market in the UK. I can see no reason for individuals to market their stolen wares (since video piracy is theft), which as you rightly point out, discourages companies from entering the UK market.

The situation becomes more confused when anime clubs (local or national) are brought into the picture. These groups (in my experience at least) provide a medium through which tapes are traded, but unlike the 'professional' bootleggers, I cannot bring myself to condemn them. Don't get me wrong – I do not approve of video piracy – but these exchanges

(usually 'swaps') are made for the love of anime, not for the profit that can be made from the sale of fuzzy copies. Whilst just as illegal as bootlegging, this exchange of tapes can, in some cases, encourage fans to obtain legitimate copies from overseas.

I saw my first Kimagure: Orange Road OVA on a pirated tape, but subsequently obtained originals of the first three tapes through a friend in Canada, and will be collecting tape four (and hopefully the movie 'I want to return to that day') from Sheffield on Friday. Hopefully the increasing range of UK tapes will cut into the bootleggers market, but at present the small range of cheap (ie: Manga Video at £13, not Anime Projects at £24!!) tapes appears to be stirring up interest that the bootleggers are only too happy to exploit. Now for a matter of personal preferences, but which fits with your editorial of issue 3. I don't know about yourself or the other Anime UK staff, but I prefer viewing anime that has Japanese dialogue with English subtitles, rather than that dubbed by American actors. In some cases this dubbing spoils a good anime (I'm thinking of Fist of the North Star and Vampire Hunter D), which suffer from plastic (wooden is too natural) voice actors. Such poor performances ruin the atmosphere, making a mockery of the anime. I may well be biased in this (I have a rudimentary knowledge of Japanese, and thus don't always need the subtitles), but I know a number of other people who don't speak Japanese who agree with this point. However, I understand that for marketing purposes (especially in the US), dubbing is preferable to subtitling, but I wish that the quality was better! Changes to the music (such as for Dominion) are a different matter. The music score is often viewed as less important than the dialogue, but in many cases it forms an integral part of the film or video. Can you imagine Bubblegum Crisis being such a success without the excellent music? In other cases the music, whilst forming an integral part of the story, complements the main video (eg: the bitter-sweet lyrics used in the themes to Kimagure: Orange Road). I would prefer to avoid the changes made to Dominion (I have both the US and Japanese versions against which I can compare Manga Video's effort – I was not impressed). In summary I would advocate minimal adaptation of anime (i.e. just add the subtitles). Leave the original soundtrack and content unless an outside agency (e.g. the BBFC) objects. Don't 'Macek' it! AnimEigo, US Renditions and US Manga Corps have the right idea! Lastly, congratulations to ITV (at least Central – I don't know about other

Dear Madam

I've been an anime fan since November 1983 and for the past 6 months I've been collecting ROBOTECH related material. Carl Macek's ROBOTECH is very important to me, along with other Harmony Gold creations. From telephone conversations with Harmony Gold and Streamline Pictures I have found out that Harmony Gold have given up on animation and now call themselves Harmony Gold Music. They have licensed Streamline Pictures to release their animations on video (NTSC only) in the USA & Canada. Streamline is unable to release them anywhere else or on any other format without license to do so, and Harmony Gold Music have refused to entertain the idea of ever giving anyone else access.

This is a plea for help, aid, advice or lobbying. I can collect manga and anime till I'm blue in the face, but my collection will always be incomplete without ROBOTECH, ROBOTECH II and SENTINELS. Please print this letter so we who feel this way can see how widespread this frustration is!

Gary A. Pereira, Sidcup, UK

**HELEN:**

I do sympathise with you – trying to collect something and coming up against a brick wall is very frustrating. However I'm sure you will hear from lots of ROBOTECH fans in response to your letter. (Any reader who wants to write to Gary should do so c/o this magazine, to arrive before 31st May 1993 when I'll forward the letters on to him in one bundle.)

Harmony Gold own ROBOTECH but not



regions) for showing classic anime on tv (Laputa, shown on Sunday the 3rd of January). However, there was no advance billing, and the time (12.40 until 2 ish) would have clashed with many Sunday dinners. Hopefully future programmes will be better scheduled.

Chris Hartford, Nottingham, UK

**HELEN:**

On the subject of bootlegging, fandom in general, both here and in the USA, doesn't regard copies made by fans for fans on a non-profit basis as bootlegging. As you say, and as I'm always careful to point out to people, it's just as illegal, but without it very few people would ever have got their hands on any anime at all! By bootlegging I always mean commercial sales of unlicensed material, and this is the sense in which most anime fans use the term. I just wish that more people could be made aware of the fact that rather than lining the pockets of pirates in order to see copies of anime which is not commercially available, they could see the same material at less cost and make new friends in the process via an anime club. A number of our readers do make a point of kicking up a fuss whenever they see

anime bootleggers at work, by pointing out to the organisers of the con, comic mart or whatever that they are condoning illegal activity and by reporting offenders to the local Trading Standards Office. They see this as both defending the legitimate market in this country and helping new fans avoid being ripped off. Of course, as the market opens up and more new anime labels come into the field – and given Island World's success with Manga Video it can only be a matter of time before this happens – there will be more and more anime available over here, with a wider range of types and titles. One would also hope that it's only a matter of time before tv companies abandon their absurd prejudice against anime and start including it in their regular schedules. All this will make bootlegged tapes less and less attractive as time goes on.



Dear Ed Hitter,  
Hard to believe it's five issues now - hell, ANIMAG's only done 14(!) And it keeps on getting better and better. Apart from the GUNDAM article, which is shallow, sloppily researched, badly written and tedious in the extreme. NOT! But there were a couple of points which puzzled me.

For one: the rotation of colonies. Dafydd Neal Dyar said they were 6.3 km in diameter revolving at 2 rpm. With a circumference of 19.8 km this gives a rim,



**CONTACTS**

Welcome to the ANIME UK Contacts Corner – the penpal column that aims to put you in touch with other anime fans worldwide. We print all details received so you can write to whoever takes your fancy in the interests of international goodwill. Please bear the following points in mind:

1. ANIME UK cannot accept any responsibility for the outcome of your contacts – if you fall into a lake in China on a blind date and subsequently turn into a panda when wet, don't blame us!
2. If writing to someone named here, please enclose an ssae or a couple of International Reply Coupons with your first letter (just in case they get snowed under with replies and are bankrupted by return postage) and remember it may take them a while to write back to everyone.
3. If your name appears here, please reply to everyone who sends you an ssae or IRCs, even if only to say that you have far too many penpals to take on another.
4. If anyone uses this list to contact you for any purpose objectional to you – to sell you something, evangelise you, write begging letters or whatever – please let us know so we can send the Knight Sabers round to explain the error of their ways.
5. We don't acknowledge requests to go on this list but all names submitted will appear as soon as space permits. And so on with the show. Who could fail to be impressed by the innocent optimism of our first entry?

**SIMON MOON**

**55 Furzehill Road, Mutley, Plymouth, Devon PL4 7LB, United Kingdom.**

30 year old male Welsh git would like to correspond/meet/get up to no good with a slim, attractive female 20-25 in the Plymouth/Devon/Cornwall areas/well anywhere really. Must have a sense of humour, be into anime and like Southern Comfort and gutrotting cider. Apply with photo.

**DAVE PARRINGTON**

**26 Bay House, Bullbrook, Blacknell RG12 2NJ, United Kingdom.**

Systems programmer at the UK Meteorological Office, likes comics, sf books and films, RPGs and cooking; current fave manga are RANMA 1/2 and ORION, current fave anime PROJECT A-KO.

**MR. C BLOW**

**14 Beechwood Avenue, New Milton, Hants BH25 5NB, United Kingdom.**

Keen modeller and kit collector, is happy to help anyone who drops him a line with any queries on finding anime kits.

**KELLIE FOSS**

**61 Cedar Avenue, Wickford, Essex SS12 9DU, United Kingdom.**

17, vegetarian, fave anime includes TOTORO, DIRTY PAIR, RANMA 1/2. PROJECT A-KO and anybody else who's cute! Other interests are playing Nintendo, reading, spending money (when she's got any), and pets.

**ANDREW H. LANGTON**

**221 Markfield Lane, Markfield, Leicester LE67 9PQ, United Kingdom.**

21, student; into anything by Masamune Shirow, most anime/manga with cute girls with guns/powerful armour in it! SECRET OF BLUE WATER and Miyazaki. Other interests: producing anime/manga art, writing letters, and modelling (kits, that is!)

velocity of 2,376 kph. However, elsewhere he said they rotated at 10 m/s, which is only 36 kph. Any comments? Also on the same theme - why is it "easier" to spin a colony at 10.000 than at 9.886 m/s? Although from terrestrial economics, it is extremely unlikely that they would bother to maintain 1g, they would more likely try and save money by keeping it at, say, 0.75g. However, terrestrial economics don't seem to apply much in the GUNDAM world, where cash seems to flow like water! (downhill). You want another SUIT? You got it! I also found the spin effects (don't spit into the spin, etc) interesting, but don't think they would apply much on the colonies themselves, as the curvature of the rim would appear near horizontal at the scales involved. After all, technically speaking, everyone on Earth near the equator is travelling at 1,000 mph, but I haven't heard of anyone being hit by supersonic spit. Perhaps there is a conspiracy to keep this information from us, though ... Good grief! All this nitpicking from an article about a cartoon series! I look forward to his THUNDERCATS article. John Spencer, Leatherhead, UK

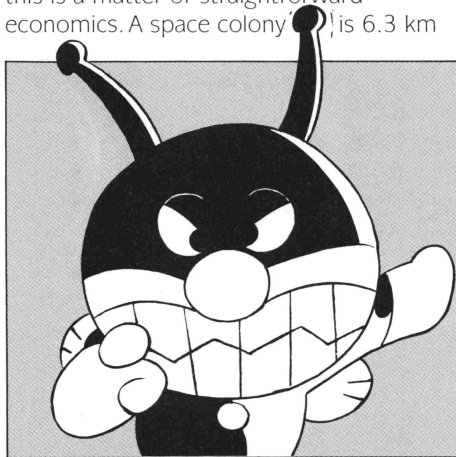
Dafydd Neal Dyar replies: The rotational speed given for the GUNDAM space colonies was indeed incorrect - but not in the way you cited. The correct rate should've been one-half rpm (one revolution every two minutes) rather than two rpm (two revolutions every one minute) stated in my article. My apologies, all, for setting it down backwards.

Your conclusions regarding the velocity imported by this rotational speed, however, do not necessarily follow. While your arithmetic is correct, your mathematics are somewhat faulty. The problem is one of apples and oranges; you've confused velocity with acceleration and tried to apply a linear equation to a problem involving angular momentum. What you've done is to treat the circumference of the colony as a simple linear distance of 19,792 metres and calculated the velocity required to travel that distance in two minutes, yielding a value of 2,375 kph. Using the correct rate of thirty seconds yields a value of 593 kph. Neither calculation is correct in this instance., which involves the angular acceleration resulting from the rotation, not the rotational velocity per se. The rotational velocity is only a factor of the desired result, which is the angular acceleration experienced by an object or person on the inner surface of the cylinder.

Calculations get sticky when angular forces are involved. By way of example, consider a CD or phonograph record or any other spinning disc. The rim of the disc turns at exactly the same rate as the hub, even though the circumference of

the hub is only a fraction that of the rim. This would seem to indicate that the rim is travelling faster than the hub, for it covers many times the distance in the same amount of time. But a spinning disc is not a stationary plane and the rate of change is the same for both hub and rim, although the calculations to determine these rates are not linear and neither are the results. Space/time constraints preclude a mathematical demonstration; suffice it to say that a half-rpm spin on a 6.3 km cylinder will result in an angular acceleration of 9.5 to 10 metres per second on objects along the rim. (Here's a second errors - all accelerational values should've been rendered in metres per second squared.)

As to why it would be "simpler" to spin the colony at an even 10 m/s<sup>2</sup> than at the actual 9.80665 m/s<sup>2</sup> of true gravity, this is a matter of straightforward economics. A space colony is 6.3 km



wide and anywhere from 32- to 63- km long, with a mass best rendered in megatons. The inertia of such a mass is literally astronomical. Getting it up to speed is not easy; all the more so if you're going for a persnickety value like 9.80665 m/s<sup>2</sup>. Much easier to round it off to an even 10 m/s<sup>2</sup>. Earthnoids be damned!

Regarding your final "nitpick" (which I hope was facetious), all I can say is that there's no comparison between the dynamics of the outer surface of a rotating 6.5 gigaton, semi-solid nickel-iron spheroid and those of the inner surface of a rotating 16-megaton, gas-filled, hollow concrete cylinder. As you yourself calculated, there's considerable linear velocity at the rim, with enough consequent angular momentum to produce the effects I described, although not to the degree of a terrestrial roundabout.

For a truly excellent description of a genuine O'Neill cylinder, see Dana Stabenow's *SECOND STAR* (1991, Ace SF, ISBN 0-441-75722-7)

Dear Helen,  
I've found some of the items in ANIME UK MAGAZINE pretty useful. The articles are

generally well written. It crossed my mind that I might write something for the magazine myself - not sure what unless you might want an episode guide for one of several tv series, or the odd review for MANGA IN FOCUS. If you have any requirements I suppose you'll let me know.

The artwork though: in 4 which I'm looking at I presume that the pictures which aren't obviously credited to anybody, eg the bulk of the pictures with the SILENT MÖBIUS feature are in fact the Japanese original (manga) art (and very nice too). I think I can tell by looking which artwork is Japanese and which is by British fans - I'm not sure how well the British artists will take that comment!

Actually I always find the centrefold and rear cover artwork disappointing. Now I don't mean to knock the British artists concerned; their work is quite competent and better than lots of others (including me!) could manage. Usually the pics look like the character they're supposed to be. But it's equally obvious to my eye that this isn't the original Japanese art. In fact one can go through the whole magazine without being any the wiser about what a colour animation still actually looks like. A rather strange omission for an anime magazine, surely? Is there some problem here that I don't know about?  
Geoff Cowie, Bletchley, Milton Keynes

#### HELEN :

I'm always willing to look at new work for the magazine, though you may be surprised to hear that we don't accept and print just anything! If you (or any other reader) would like to submit some samples of your work and ideas for articles please feel free to do so. My requirements for writers are fairly relaxed - just originality, good strong factual content (including episode titles, technical crew and cast/voice artist lists) and an interesting but accessible writing style.

I would hope that you could tell the artwork on the front and back covers and centrefold wasn't Japanese, since we usually credit the artists by name. When interior art is by our house artists, and for fan art, again we credit by name. I'm afraid you are wrong about the SILENT MÖBIUS article art - it is indeed Japanese, but from the anime, not the manga.

As for a lack of colour being "a rather strange omission in an anime magazine", you may not have noticed, but it's one most of the English language anime magazines share. You ask "is there some problem here I don't know about?" and the answer is that it depends on how much you know about the economics of publishing. The only reason for not having more colour in our magazine is cost.



EYES © YOTO TAKADA / KODANSHA/PLEX/STAE CHILD

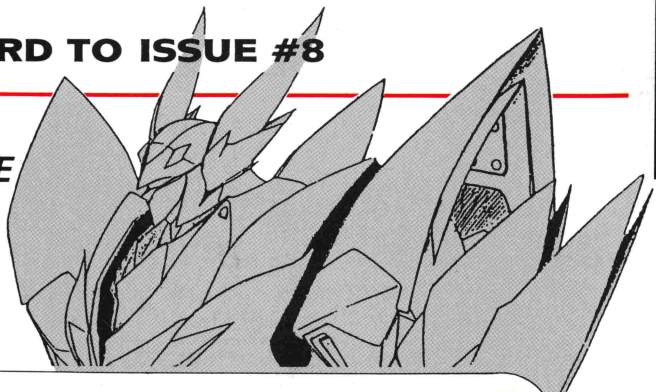
OUTZONE

# ANIME UK

FORWARD TO ISSUE #8

MAGAZINE

**TEKKAMAN BLADE**  
**Super Dimensional Century ORGUSS**  
**AH! MY GODDESS**



41

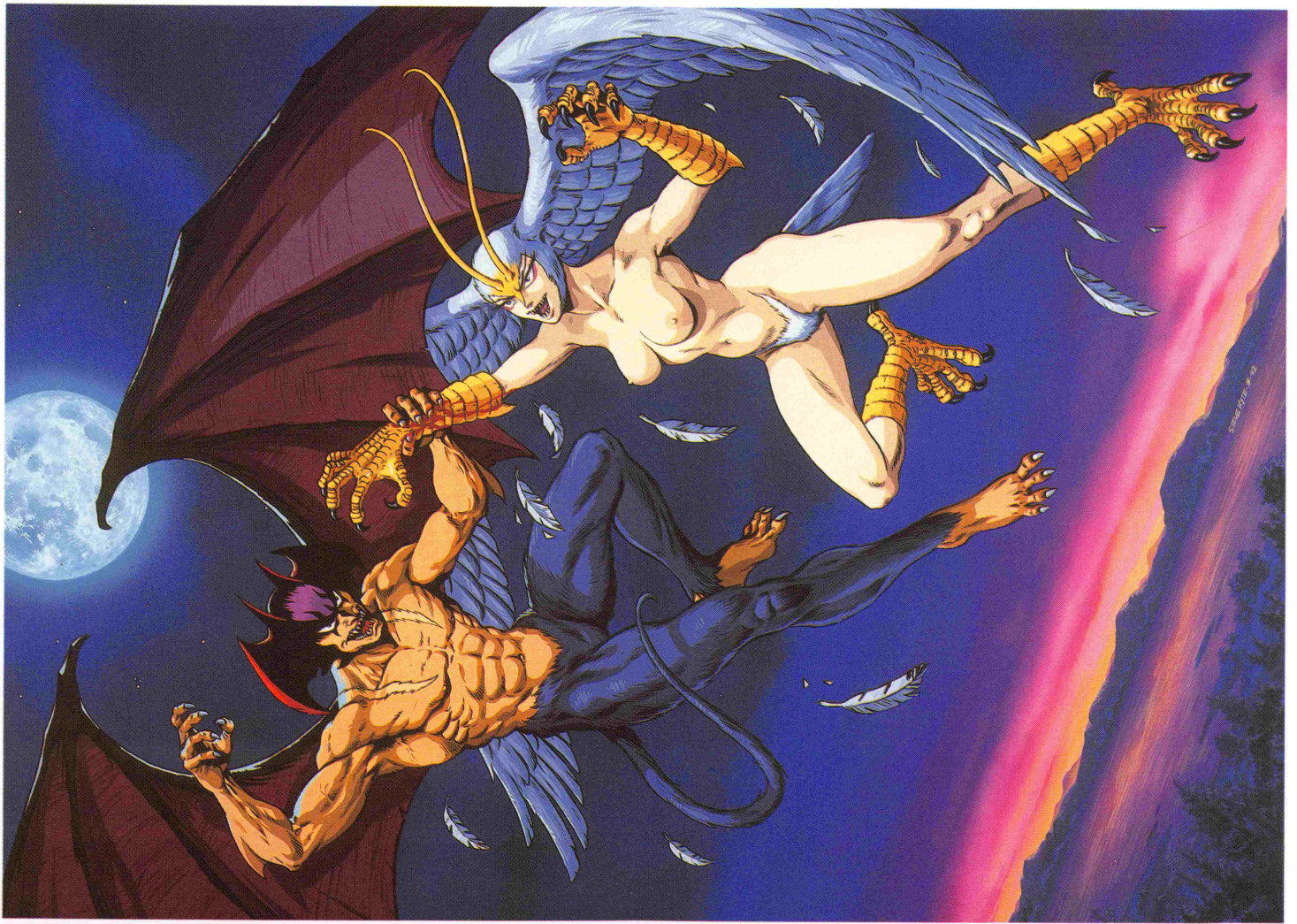
## ANIME GALLERY

### ASSEMBLE INSERT

When your city is being ravaged by a spate of thefts by a mad criminal genius and the public has lost all confidence in you just what can a police force do? Why, audition for a someone who can not only capture the thieves but be so adored by the city's citizens that they'll trust you again. This means that they'll have to be able to sing and dance as well as trash the baddies. Enter Maron Namikaze, she's a little nervous, not the best singer in the world and her dancing leaves a lot to be desired, but for such a young girl she seems to be unusually strong. Add a power suit outfit and you've got the perfect crime fighting idol singer. Assemble Insert was the creation of MASAMI Yuuki, who was the brains behind Mobile Police PATLABOR among others and ran as a two-part OAV in 1989 and also an 'Assemble Concert' in '90. The story is really a parody, poking fun at the usual way heroes are born, hardly surprising since Masami cut his teeth working on anime parody manga.

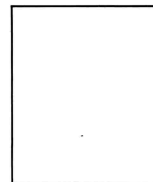
© Masami Yuuki 東北新社/スタジオこゝ





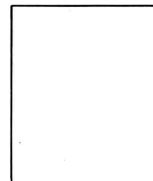
**POSTCARD SPECIAL**





**Devilman & Seline** by Steve Kyte  
© Go Nagai/Dynamic Productions Inc.

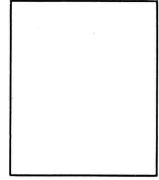
**POSTCARD**



**Hyper Demon Reverser Chan - Miku** by Wil Overton  
© 1993 Wil Overton

**Nadia** (from: **The Secret of Blue Water**) by Wil Overton

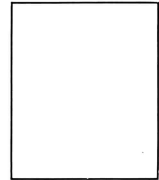
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# D SPECIAL

**Lum & Ataru** by Steve Kyte

© Takahashi/Kitty Films





Presented FREE in Anime UK Magazine #7

